The Unesco Courier

APRIL 1982 - 5 French francs

KIEV
1,500 YEARS OF CULTURE

JOYCE BY BURGESS
SPAIN'S HERITAGE OF ARABIC POETRY

A time to live...

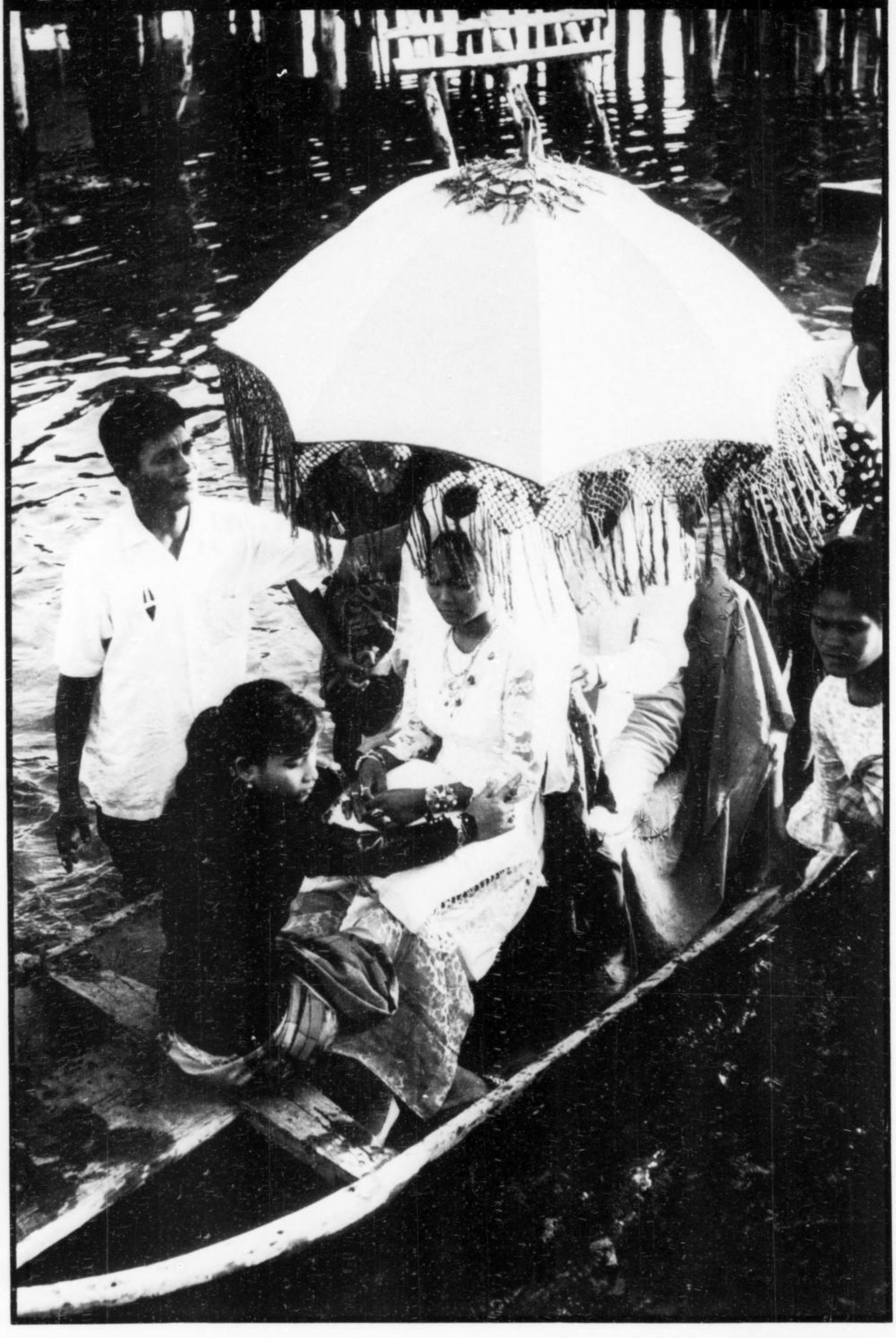

Photo © Raghubir Singh/ANA, Paris

❶ THE PHILIPPINES — Bajau bride

For many years our "Treasures of World Art" series has appeared on this page of the magazine. With this issue we launch a new series which will report on the ways of life of peoples in different parts of the world—their occupations, their leisure pursuits, their daily problems, the rhythm of their lives as individuals and members of a community. We are calling this new feature "A time to live..." The title is inspired by that of a new book *Le Temps des Peuples,* by Unesco's Director-General, Mr. Amadou-Mahtar M'Bow, which is being published this month (in French) by the Paris publishers Robert Laffont and which retraces the aims and action of Unesco between November 1974 and November 1980. To open the series we have chosen this photo of a marriage among the Bajau fishing people who live at the southern tip of the southernmost islands of the Philippines, the Sulu archipelago. The Bajau, who number some 12,000, are sea-nomads who live exclusively from fishing and make their homes on their boats. Like their neighbours, the Samals, they speak a language closely related to Malay. Photo shows a young bride of Si Tangkay. Her husband sits behind her, holding the umbrella.

The Unesco Courier

A window open on the world

APRIL 1982 35th YEAR

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THE PHILIPPINES: Bajau bride

Letter from the editor

FIFTEEN hundred years ago a small trading settlement was founded on the banks of the river Dnieper. It became the nucleus of Kiev, the great city which is today the capital of the Ukraine, a Soviet Socialist Republic with a population of 50 million. But the Ukraine is not alone in celebrating this anniversary, for as well as being the metropolis of the Ukrainian people Kiev has also been the cradle of the cultures of two other great eastern Slav peoples, the Russians and the Byelorussians. For centuries its influence spread even further, as it became a crucible of civilizations whose links extended to the Byzantine empire and the kingdoms of western Europe, to the peoples of the steppes, to Iran and to the caliphate of Baghdad.

The anniversary offers a natural opportunity to review the great moments of Kievan history, which began when the city rose at the cross-roads of great medieval trade-routes. In 988 came a decisive moment when prince Vladimir officially introduced Byzantine Christianity, an event which would shape the cultural and political development of the Slavs for centuries. From the 10th to the 13th centuries Kiev enjoyed a glorious period. This was the age of the great fairs, a time when envoys seeking alliances travelled to the city from all the courts of Europe. Palaces and churches mushroomed—some 400 churches burgeoned around the most beautiful of them all, the cathedral of St. Sophia with its magnificent mosaics and frescoes. In the 16th century Kiev was a focus of the confessional and ideological rivalries which convulsed Europe. The resistance it organized then gave birth to an astonishing literary flowering. In the 19th century there was an intellectual renaissance whose most celebrated figure was the poet Taras Shevchenko.

But however rich it may be, the past alone is not enough to define the character, spirit and dynamism of a city and its people. Attached though they are to their history and determined to safeguard the monuments which enshrine it, the Kievans are equally concerned with the expansion and embellishment of their city (which with over 2,300,000 inhabitants is the third largest in the Soviet Union). They are constructing its future in schools, universities, libraries, cultural centres and research institutes which specialize in the most advanced disciplines of science and technology.

Another anniversary being celebrated this year is the centenary of the birth of the Irish novelist James Joyce. Today Joyce is established as one of the great writers of this century, but he remains an exacting one. "The demand that I make of my reader," he once said, "is that he should devote his whole life to reading my works." In Ulysses *(1922) he set out to focus all human experience and to celebrate the whole of human culture in the events of a single day in Dublin. When it appeared,* Ulysses *was pilloried in many quarters not only because of the frankness with which it described aspects of life about which novels written in English had until then generally been silent, but because of its experimental techniques and its unfamiliar use of words, myth and symbol.* Finnegans Wake *(1939) demands of the reader an even more exorbitant interest in language. It would be hard to think of a more daunting challenge for a writer than that of introducing Joyce to the readers of a magazine published in 26 language editions. We felt that if anyone is qualified to take up this challenge it is the British writer Anthony Burgess whose lifelong devotion to Joyce has been expressed in many books, broadcasts and articles.*

Another glorious chapter in world literature is also discussed in this issue: the poetry which blossomed in Muslim Spain (al-Andalus) and which is associated with the names of the poet-king Al Mu'tamid, Ibn Hazm of Cordoba and Ibn Quzman. Their achievement is described by Emilio García Gómez, an internationally known specialist in Arab civilization.

Cover shows a detail of a mosaic of St. Gregory of Nyssa, in the cathedral of St. Sophia, Kiev.

Cover photo V. Morujenko © Mistetsvo publishers, Kiev.

This miniature, from a 15th-century manuscript, illustrates the legend of the founding of Kiev as recounted by Nestor in the *Russian Primary Chronicle*. "And three brothers there were, the one named Kiy, the other Shchek and the third Khoriv, and their sister Lybed... And a town they raised, named for the eldest of their brethren, and called it by the name of Kiev."

Photo © Naumka Dumka, Kiev

KIEV

1,500 years of culture

by Pavlo Zagrebelnyi

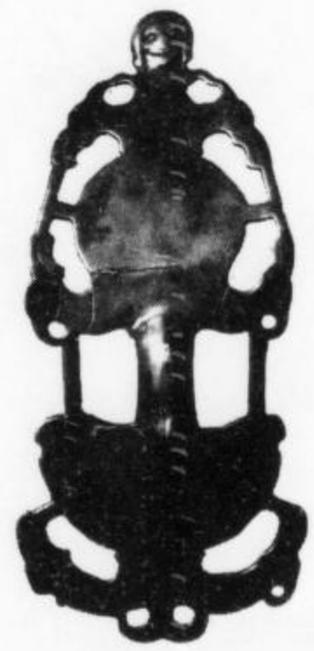

Photo © Vladimir Zhichenko, Historical Museum of the Treasures of the Ukraine, Kiev

Objects such as coins, bracelets and buckles uncovered during excavation of the hills of ancient Kiev bear witness to the early period of the town's chequered existence. Left, silver buckle from the 6th or 7th century.

THE earliest account of the history of Kiev that has reached us is in the *Russian Primary Chronicle* which was written by Nestor, an eleventh-century monk of the Monastery of the Caves in Kiev. But although Nestor begins his report of Kiev's history as the capital of the ancient State of Rus in the year 862, he is also interested in the remote origins of Rus and in the first princes of Kiev.

"How", he asks, "did the land of Rus come to be, and who was it that in Kiev began the first princedom?" He goes on to narrate this folk-story: "And three brothers there were, the one named Kiy, the other Shchek, and the third Khoriv, and their sister Lybed. Kiy made his seat on a hill where there is now the Mount of Borichev, and Shchek made his dwelling upon the hill that is now called Shchekovitsa, and Khoriv on a third hill that bears the name Khorivitsa. And a town they raised, named for the eldest of their brethren, and called it by the name of Kiev."

But indirect evidence of the existence of Kiev may be found long before Nestor took up its history. Zenob Glak, a seventh-century Armenian historian, recounts the legend of the building of Kiev. And in the ninth century, Emperor Constantine Porphyrogenitus of Byzantium calls Kiev *Sambatas*, a name first mentioned in a Byzantine inscription dated 559.

The Arab geographers of the ninth and tenth centuries, Ibn Khurradadhbih and Al-Masudi, the tenth-century Arab writer Ibn Fadlan, Bishop Dietmar of Merseburg and the eleventh-century Saxon chronicler Adam of Bremen give descriptions of Kiev which sometimes seem to exaggerate its size and wealth. Dietmar of Merseburg, writing in 1018, describes it as the capital of a kingdom and as a major city containing 400 churches, eight markets and a countless throng of citizens.

People have lived where Kiev now stands ever since the times of the Scythians and the

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PAVLO ARKHIPOVICH ZAGREBELNYI, *eminent Ukrainian writer, is first secretary of the Union of Writers of the Ukrainian SSR. A winner of the Shevchenko literary prize, he is the author of many historical novels, short stories, plays, film scripts and songs.*

Photo Oleg Saiko © Ukrainian Society for Friendship and Cultural Links Abroad, Kiev

Evidence of the love of music of the inhabitants of ancient Russia abounds in manuscript illustrations, in frescoes and wall-paintings in church and monastery, and even in jewellery motifs. Above, *Dance of the Ancient Slavs,* a miniature from a 15th-century manuscript.

Photo Oleg Saiko © Ukrainian Society for Friendship and Cultural Links Abroad, Kiev

Cimmerians, their mysterious predecessors. The town of Gelon described by Herodotus as the home of the Budinoi tribes who were the Scythians' allies may have been ancient Kiev, as is suggested by the occurrence of the name Zhelan to designate a stream and an eleventh-century suburb of Kiev.

Herodotus wrote that "the Budinoi are a large and numerous tribe: they all have light blue eyes and red hair. In their land is a wooden town named Gelon. Each side of its wall is thirty stages long. The wall is high and entirely made of wood. Of wood, too, are the houses and the shrines".

It is reported that the Persian Emperor Darius, during his campaign against the Scythians, entered their territory and that of their allies the Budinoi and the Gelonoi, and burnt down Gelon.

How tempting it is to believe that Gelon really was ancient Kiev! If this were so, it would add a thousand years to the age of our city and we would today be celebrating its 2,500th rather than its 1,500th anniversary. But although the Russian historian ▶

The year 988 marked a turning-point in the history of Russia, when Vladimir the Great, son of Svyatoslav, prince of Novgorod, grand prince of Kiev and sovereign of the State of Kiev-Rus, was baptized in the waters of the River Dnieper. The mass conversion to Christianity of the people of Kiev-Rus which followed was to have an incalculable impact on Slav culture.

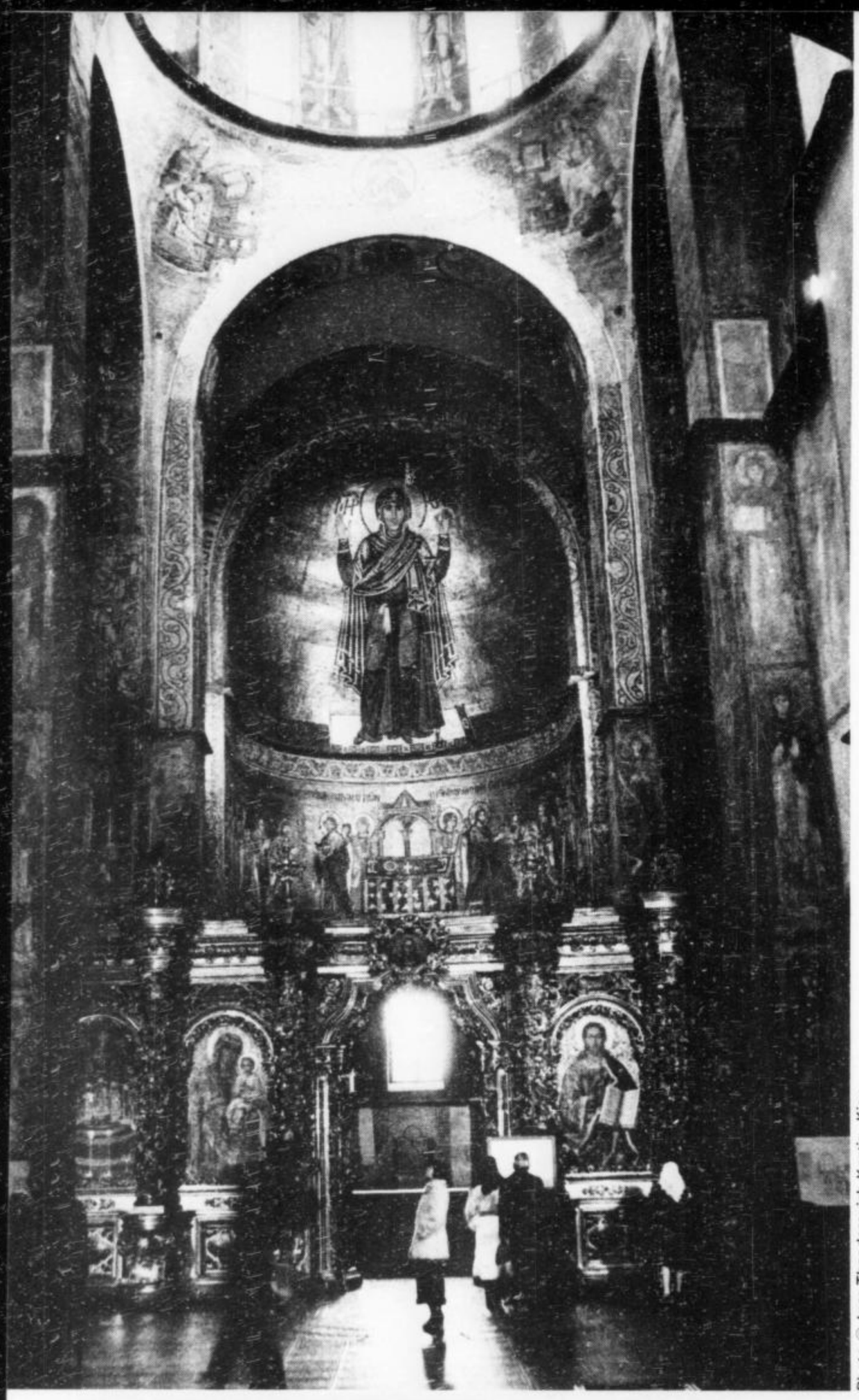

Photo © Igor Theodorovich Kostin, Kiev

During the reign of Yaroslav the Wise (1019-1054), son of Vladimir the Great, Kiev grew in power and splendour. Dominating the city from its central site and with its impressive size, its architectural balance and the richness of its frescoes and mosaics, the Cathedral of St. Sophia proclaimed to the world the might of Kiev-Rus and its lasting attachment to Christianity. Left, the central nave and the dome with the Virgin at prayer. The later additions of the Baroque period in no way detract from the purity of line of the original building.

Photo Vladimir Zhichenko © Historical Museum of the Ukraine, Kiev

Above, a *gusli* (zither) player surrounded by pagan motifs adorns this silver bracelet, one of the finest existing examples of the silversmith's art from 12th-century Kiev. Situated at the cross-roads of the trade routes linking the Baltic to the Caspian, Kiev was at that time a prosperous merchant city with flourishing guilds whose craftsmen and artists were the pride of ancient Russia.

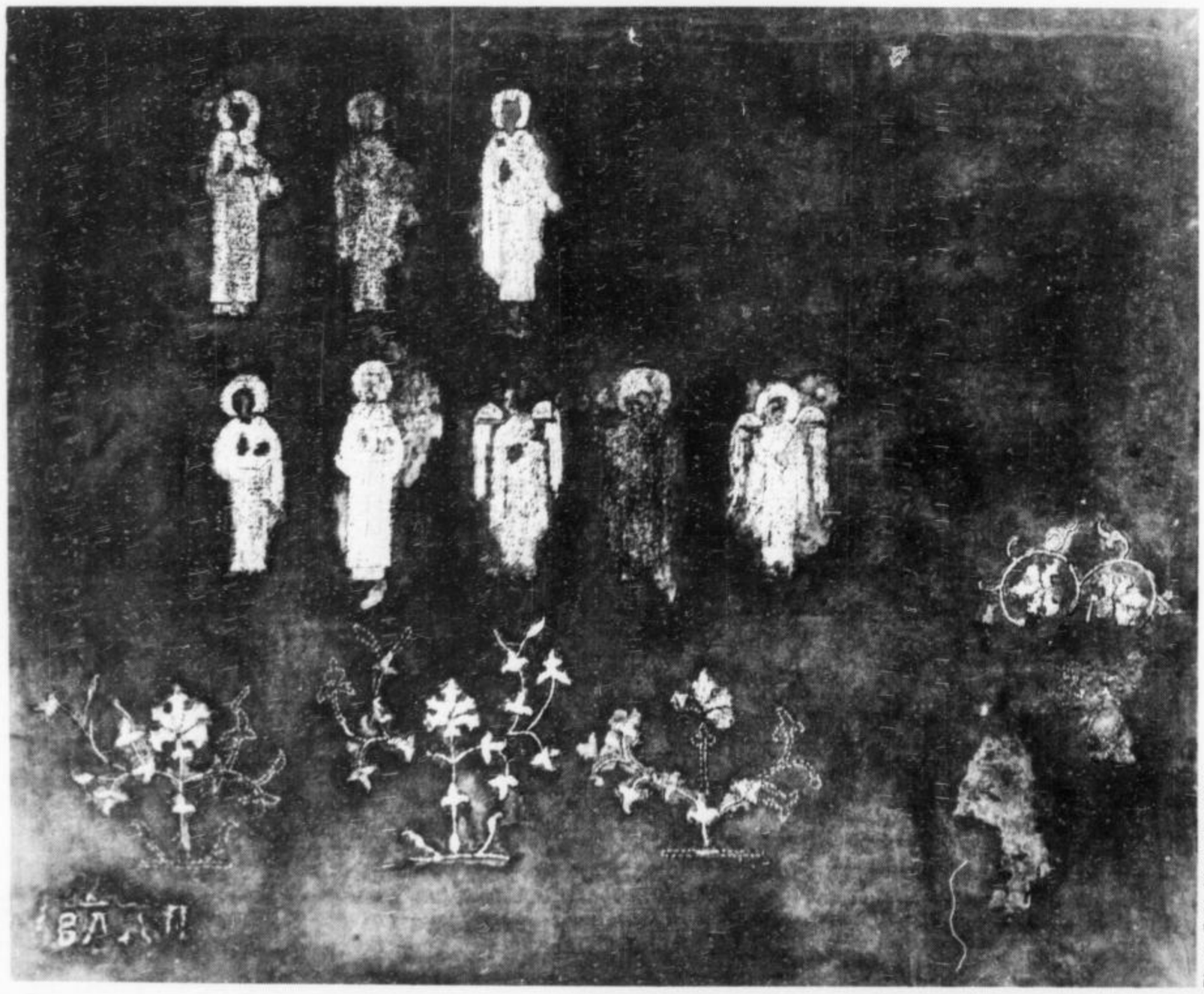

Photo © V. Maievsky, Kiev

In Kiev-Rus the arts of dressmaking and embroidery were handed down from mother to daughter. Everyday clothes, festive costumes, religious habits, some of which we can still admire today, reveal unerring ornamental skills and their embroideries in silk, silver and gold display a combination of good taste and sobriety that at times recalls the artistry of the icon. Left, this piece of cloth, dating from the 11th or 12th century, is embroidered with angels and saints.

Photo © N. Kozlovsky, Kiev

In the mid-17th century, sporadic peasant and Cossack uprisings in protest against social hardships gradually spread and developed into a full-scale war of liberation and culminated, in 1654, in the reunification of the Ukraine with Russia. Above, the statue of the victorious insurgent leader Bogdan Kmelnytsky, his arm pointing in the direction of Moscow, in the main square of Kiev which bears his name. In the background, the cupolas of St. Sophia.

▶ Tatishchev and the Czech scholar Niederle both subscribed to this hypothesis, we are forced to admit, for lack of direct evidence to support it, that it must remain in the realm of supposition.

What *is* certain is that Kiev makes its appearance on the historical scene as pre-eminently a Slav city, and that the Slav tribal groups first played a part in history around the fifth century AD. It is, then, quite natural to date to this period the foundation of the great city on the Dnieper that sprang up along the renowned trade route "from the Varangians to the Greeks", linking the world of the Varangian plunderers of the north with the then centre of the civilized world, Byzantium. (The term *Varangians* designates not only the Scandinavian Vikings, as was traditionally thought, but also the Slavonic tribes living along the southern shores of the Baltic. Our earliest chronicle, describing the crowning of the Varangian Prince Oleg in Kiev, says: "And there were with him Varangians and Slavs and others, calling themselves Russians").

Ill-protected, Kiev presented an easy prey to the first invader who might chance along. And indeed this appears to have been the town's fate, since apart from the story of its founding by Kiy and the information that he visited Constantinople and was received with honour by its Emperor, no record speaks of the strength or importance of Kiev in the first two or three centuries of its existence.

Then the Slavic warrior-princes Askold and Dir, who were to threaten Byzantium itself, appeared in Kiev. Like all Slavs, they were too trusting, and fell victim to the wily Norman warlord Oleg, who became master of Kiev and during his reign forced Byzantium to sign a trade treaty on terms favourable to himself. The gates still stand in Istanbul on which Oleg nailed his shield.

His successor Igor marched on Byzantium and its provinces, and his wife Olga was lavishly received by the Emperor. Svyatoslav, the son of Igor and Olga, whom history remembers as a great defender of his territory, routed the Khazars, kept Byzantium in constant dread and, although he had little affection for Kiev and even dreamt of moving the capital to the Danube, was the first of the lords of Kiev to make the city a byword.

Svyatoslav's son, Vladimir, was converted to Christianity and flung the doors of Kiev-Rus open to all the treasures of world culture. But it was Vladimir's son, Yaroslav the Wise, who was the first of Kiev's educator-princes. Yaroslav built up Kiev and greatly enlarged it, prompting the chronicler to enter under the year 1037: "Yaroslav laid out a great town, and in that town there is a Golden Gate; he likewise laid out the Church of St. Sophia for the Metropolitan, and then the Church of the Golden Gate for our Holy Lady of the Annunciation, then the Monasteries of St. George and of St. Irina." The Monastery of the Caves was also founded during Yaroslav's reign.

The first translators and transcribers of religious books set to work in churches and monasteries. Chronicles were opened, schools were started and the first library was established in the Cathedral of St. Sophia. Crafts flourished, art schools sprang up, and the capital of the State of Kiev-Rus came to rival Constantinople itself, as was indicated by Hilarion, the first Russian Metropolitan installed by Yaroslav, who wrote in his famous *Sermon on Law and Grace,* "all manner of men and merchants flocked thither, and all manner of goods from all lands were found there".

Even though by the end of the eleventh century Kiev was no longer the real capital of the ancient State of Rus (in this far-flung land there were some fifteen independent princedoms each with its own capital) it still remained the symbol of Russian unity, and the heart of the land of Russia.

It was the focal point of political thought (it was the birthplace of the first Russian code of law, Yaroslav the Wise's "Russian Law"), a centre of crafts and commerce, economics and culture, ethics and religion. The church then played a key role in preserving the unity of the Russian lands and Kiev was the seat of the head of the Russian Church, the Metropolitan. From Kiev came the hierarchs for churches throughout the land, and the Monastery of the Caves alone supplied some fifty bishops during the twelfth century. ▶

Photo © Igor Theodorovich Kostin, Kiev

Modern Kiev is an important administrative, industrial, scientific and cultural centre with a population of some two and a half million. Since the Second World War, the city has been rebuilt and has developed at an impressive rate. Priority has been given to housing, with dwellings for ten thousand people being built every year over the past decade.

▶ Kiev, not Novgorod, Chernigov, Vladimir or Galich, was the envy of the independent princes. Some tried to capture it, others to weaken its influence, and yet others to destroy it completely. But Kiev survived, symbol of the integrity of old Russia, and the best minds of the age recognized that this was its role. Hence the appeals to defend the integrity of the homeland which occur in the *Russian Primary Chronicle,* and the eulogy of the Kievan Prince Svyatoslav in the greatest epic poem of ancient Russia, the *Tale of the Host of Igor*, in which Svyatoslav calls on the princes in his "word of gold" to defend the golden throne of Kiev.

The name of Kiev resounded throughout Europe, as Yaroslav's extensive dynastic relations show. His daughter Anna he married to Henry I of France (see page 18), Anastasia to King Andrew of Hungary, and Elizabeth to King Harald Hardraade of Norway, who was to die at the Battle of Stamford Bridge. Yaroslav's son Vsevolod married the daughter of the Emperor Constantine Monomachus of Byzantium, his son Izyaslav took the daughter of the King of Poland as his wife, and his son Svyatoslav married Countess Oda, descendant of a line of German princes.

Kiev's cultural achievements at that time may be judged today through the Cathedral of St. Sophia, which has survived almost intact, with its famous mosaics and frescoes. The ruins of the Golden Gate have also been preserved, but much has been swallowed up by merciless time.

In the twelfth and thirteenth centuries, after countless attacks and depredations by the nomads—and also by the independent Russian princes, who were rightly rebuked by the talented author of the *Tale of the Host of Igor* for their hostility to Russian unity—Kiev slowly lost its importance as a political, commercial and economic centre. And yet it remained a great city. The immortal spirit of an entire people was alive in it. Chronicles were written there, songs and epic poems were composed and sung. It was in Kiev that the *Tale of the Host of Igor* was written. Books were transcribed and sent all over Russia. Goldsmiths made precious ornaments, artists and icon-painters adorned the churches.

In the early thirteenth century, the hordes of Chingiz-Khan swept in from the far expanses of Asia, and his grandson, Batu-Khan, (known to Russians as Baty) advanced westwards to subjugate Europe. For two whole years, however, he manœuvred around Kiev, gathering his troops, sparing his horses, sending out scouts and spies, warily testing the ground.

When in late December 1240 Baty moved against the walls of Kiev with his formidable army, he was probably deterred not only by the city ramparts (up to twelve metres high and twenty thick) the walls of oak with stone watchtowers, the triple belt of fortifications (the city of Yaroslav, the city of Vladimir, and at their heart, the palace of

Photo V. Repik © Fashion House, Kiev

In preparation for the celebration of the 1,500th anniversary of their city, the people of Kiev have been restoring monuments, studying ancient chronicles and manuscripts and generally reviving the memory of the past. Right, mannequins model costumes of the past against the splendid décor of the Cathedral of St. Sophia.

Yaroslav) or the battle-hardened guard led by the Governor appointed by the Grand Duke Daniil Galitsky, Captain Dmitry. He was deterred by the spirit of this mysterious city, its enigmatic nature, its renown throughout the land of Russia. To the nomads, Kiev was, as it were, the key to Europe, its wealth and its soul. To capture Kiev was to take Europe. It meant imposing a reign of terror, and Chingiz-Khan's commanders were past masters at this.

Baty burnt and destroyed Kiev, blindly avenged himself upon its defenders, slaughtered and imprisoned its inhabitants. The envoy of Pope Innocent IV, the Franciscan monk Carpini, who passed through the city in 1246, noted that it "has been virtually wiped out: there are hardly 200 homes left in it, and those people are kept in the deepest slavery".

But even in defeat Kiev was not impoverished. The Cathedral of St. Sophia and the Monastery of the Caves and the Vydubetskii Monastery survived, damaged but intact. Life continued in the surrounding areas, and some shades of its former glory lived on in the city itself. And when, years later, Kiev was taken by Grand Duke Gediminas of Lithuania, it was not just a name on a map but the historic centre for the entire country.

A city may be destroyed but it will live on as long as its spirit lasts. And the spirit of a city is its people.

Where has the undying spirit of Kiev been preserved? In its inaccessible ramparts, the desperate courage of its defenders, the greatness of its cathedrals, the thought of the chroniclers, the knowledge spread far and wide by the Mogila Academy (founded in the sixteenth century), the free-ranging intellect of our first philosopher, Skovoroda, the poetry of Shevchenko and the talent of the poet of our era, Pavlo Tychina.

We can trace the continuity and strength of this spirit through the history of Kiev, from the period of the princes to the times of Bogdan Khmelnytsky's peasant wars of liberation that culminated in the reunification of the Ukraine with Russia in 1654. We can see its force in the bullet-riddled wall of the "Arsenal" Factory in Kiev whose workers rose up in 1918 to defend Soviet power in the Ukrainian capital. In the darkness of a November night in 1943 it inspired the soldiers of the Soviet Army when they stormed the Dnieper near Kiev to free the ancient capital from the Fascists and drive them from our land.

I would gladly speak of Kiev as it is today, with its population of 2,500,000 people and its 11,000,000 trees, a city of many factories, and even more research institutes, including the world-famous Paton Institute of Electrical Welding and the Cybernetics Institute. I would like to evoke the city's streets, its buildings, its people, ancient Kiev and baroque Kiev, the dazzling gold of the cathedral and the mighty concrete shapes of the new developments.

The beauty and greatness of Kiev lie in the fact that it is rooted in history. Here the centuries wander through the streets, and the spirit of Slavdom lives in the ancient dales.

■ **Pavlo Zagrebelnyi**

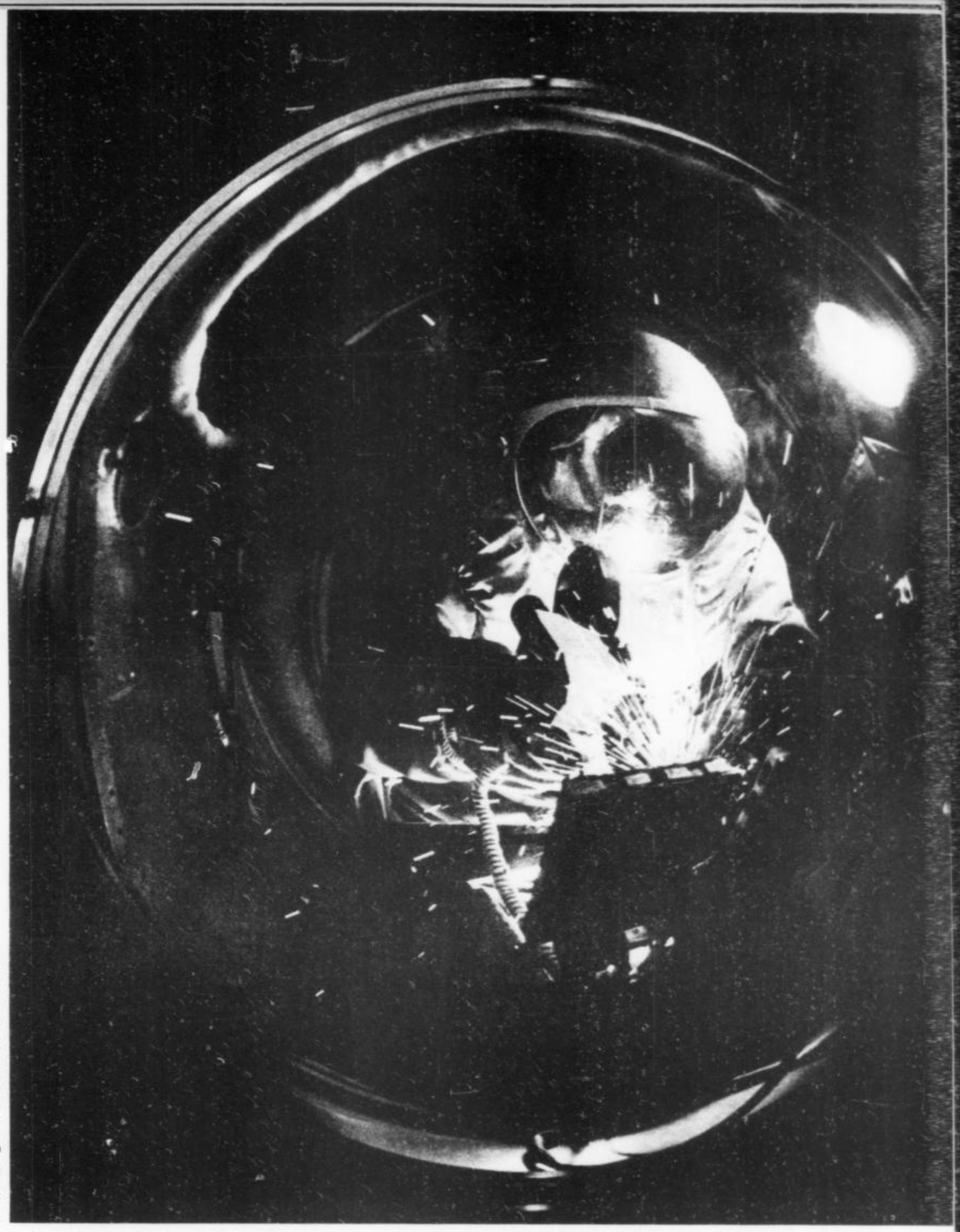

Photo © Igor Theodorovich Kostin, Kiev

During the early days of the Soviet space programme, Boris Paton, director of the Institute of Electric Welding, at Kiev, was given the task of studying the problems of metal welding in space. Laboratory experiments were devised and carried out under simulated space conditions (weightlessness, almost total vacuum, wide variation in temperature, etc.) to test the reliability of the equipment to be used. The first welding operation actually performed in space was effected on 16 October 1969, since when research has continued. Above, a specialist at the Kiev Institute carrying out an experiment under simulated space conditions.

SCIENCE CITY OF THE UKRAINE

by Boris Paton

BORIS EUGENIEVICH PATON, *of the Ukrainian SSR, is president of the Ukrainian Academy of Sciences and a member of the Academy of Sciences of the USSR. A leading world figure in the field of metal welding, his many discoveries in this area have earned him several awards, including the Lenin Prize.*

SINCE the coming of socialism Kiev has become one of the most important cultural, scientific and industrial centres of the USSR. In Kiev are located nearly 70 per cent of the institutes and agencies of the prestigious Academy of Sciences of the Ukrainian SSR, which, during the sixty-odd years of its existence has carried out an enormous amount of research in the most diverse fields of technology and of the natural and social sciences. ▶

► The Academy of Sciences has given birth to a number of schools of scientific thought whose work today is universally recognized. These include D.A. Grave and his group who carried out important research in algebra and numerical theory; and teams working on the theory of non-linear oscillations, led by N.M. Krylov, and on elasticity, under A.N. Dynnik.

Research conducted by K.D. Sinelnikov, A.K. Valter, A.I. Leipunsky, G.D. Latychev and others marked an important step forward in the development of nuclear physics. It was thanks to this research that fission of the lithium nucleus was achieved for the first time in the Soviet Union and that the first particle accelerator was built.

In the earth sciences, investigations carried out by Ukrainian scientists have led to the discovery of large deposits of oil, iron ore, coal and other useful minerals.

An extremely important field for the national economy is research on the techniques of metal welding. The methods developed at the Paton Institute of Electric Welding have revolutionized industry and have rapidly replaced the old technology of assembly by riveting.

Today researchers from the Ukrainian Academy of Sciences rank among the world's top specialists in the development of the theoretical principles of arc-welding. Their work on processes such as electroslag welding, carbon dioxide shielded welding, electron-beam welding, plasma welding, explosive welding, and underwater welding, has led to fundamental changes in metalwork technology.

In 1969 Ukrainian research scored a major success and a world première when a cutting and welding experiment was carried out in space aboard the spaceship Soyuz-6 with the aid of the "Vulkan" equipment developed by Academy of Sciences specialists. The experiment marked the birth of a new space technology that will have a vital part of play in the conquest of the cosmos.

Another major achievement of Ukrainian science has been the development of a general theory of isotope separation with important applications in the manufacture of industrial equipment used in heavy water production and in the separation of uranium isotopes. This was a basic starting-point for the development of nuclear energy, a power source of increasing importance in the present energy crisis.

Finally, mention should be made of the Academy of Sciences' Institute of Cybernetics whose research workers have clarified a number of major theoretical problems in their field, and of the Institute of Supra-resistant Materials where important work is being carried out in the field of industrial technology, in particular on the equipment required for the production of artificial diamonds.

Boris Paton

Photo © Department of Literature and Languages, Ukrainian Academy of Sciences, Kiev

Svyatoslav I, grand prince of Kiev (945-972), and his family; from the *Svyatoslav Codex* (Kiev, 1073). Svyatoslav was a great hero of early Russian history.

AN INTERNATIONAL METROPOLIS

by Dmitry Nalivaiko

HISTORIC Kiev is one of those cities of the world whose cultural significance goes beyond national boundaries, and assumes international dimensions. This is in part due to its geographical situation astride the great waterway that led "from the Varangians to the Greeks", linking the northern and southern extremities of the continent, and its proximity to the limits of the steppe, where Europe came into contact with Asia and the civilizations of the east.

If the culture of ancient Rus, firmly centred on Kiev, was undoubtedly European, both in origin and in nature, it was also steeped in oriental influences. During the tenth-twelfth centuries, the State of Kiev-Rus maintained a network of relations with many peoples and lands, both European and eastern, and this contributed in no small measure to the vigorous development of its culture.

The most important and fruitful contacts were undoubtedly those between Kiev-Rus and Byzantium, then a cultural centre of worldwide significance. Modern scholars consider that the Byzantine influence in Rus gradually led to a comparatively sophisticated level of spiritual exchange.

DMITRY SERGEIVICH NALIVAIKO, *of the Ukrainian SSR, is a lecturer at the Gorky Institute of Pedagogical Science, Kiev, and a specialist in the literature of western Europe and international cultural relations.*

Within a relatively short space of time, albeit in great measure through south Slav—that is, Bulgarian and, to a lesser extent, Serbian—intermediaries, the bookmen of Kiev became familiar with the immense treasures of Byzantine literature. The discovery of the art of Byzantium, and of its architecture and painting in particular, occurred with equal rapidity.

As the direct descendant of Hellenism, the culture of Greek antiquity, Byzantium bore the heritage on which European civilization would be founded. Kiev-Rus, by assimilating the riches of Byzantine literature and art, thus participated in the laying of those foundations, as it would participate in the progressive development of European culture.

But significant though it was, the influence of Byzantium did not transform the culture of ancient Rus into a mere copy of the original; nor did Kiev become a mere annex of Constantinople. In the process of assimilating all that was most progressive in Byzantine culture, and thus becoming familiar with cultural experiences and developments in Europe and to a lesser extent the east, Kiev-Rus discovered its own cultural identity. This is especially apparent when we consider the originality of its literature.

The *Tale of the Host of Igor* in particular, is without precedent in Byzantine literature, and cannot be compared with the epics of western Europe: contemporary in its theme, richly lyrical in its treatment, it is rooted in the imagery and pagan mythology of the Slavs.

The architecture and other arts of Kiev-Rus are similarly distinctive. If Kiev's St. Sophia Cathedral would have been inconceivable without its equivalent in Constantinople, it speaks of an entirely different culture. Where Constantinople's cathedral is in the form of a basilica with a single, enormous cupola, Kiev's is a cross-shaped building, the central cupola of which is surrounded by a number of smaller ones: its style is typical of ancient Russian architecture. Other original features of St. Sophia in Kiev include its open arcades, or galleries, and an abundance of mosaics, wall-paintings and frescoes, the subjects of which are often secular.

The development of world culture, especially in its earliest stages, is characterized by the emergence in different regions of "communities of interests" based on the same cultural and historical characteristics. Medieval Europe knew two such "communities": the Latino-Germanic in the western and the Byzantine-Slavonic in the eastern parts of the continent. The latter was reflected in the strong sense of cultural unity which existed between the countries of the eastern Slavs (ancient Rus, which later became Russia, the Ukraine and Byelorussia) and those of the southern Slavs (Bulgaria, Serbia, Macedonia). Within this community of cultures, the dynamics of history assured pride of place to one or other of its components at different times. From the eleventh to the thirteenth century, for example, the eastern Slav influence was predominant, and this ensured that Kiev assumed the leading cultural role in the entire Orthodox Slav world.

At the same time, and in the eleventh and twelfth centuries in particular, the capital city of the State of Rus maintained extremely close relations with its eastern neighbours, as well as the countries of central and western Europe. Indeed, Kiev-Rus occupied an important place in the political life of the entire continent.

One demonstration of this is to be found in the number of external dynastic marriages contracted by the great princes of Kiev. Surviving records show that during the eleventh century, thirty-eight such alliances were solemnized, including eight with Germany, two with France, five with the Scandinavian countries and England (with which relations were particularly close at the time), seven with Poland, six with Hungary, three with the Polovtsian Khanates and four with Byzantium.

During the following century, Byzantium's share increased to eight, but there was no substantial diminution in the number of conjugal alliances with ruling families in central and western Europe. This state of affairs may be explained by the power and authority which the princes of Kiev wielded in European affairs: as a means of securing their political and military support, the rulers of many countries were eager to become their kinsmen by marriage.

The prestige of the ancient Russian State in European eyes also incited ambassadors, merchants and soldiers from the west to pay frequent visits to Kiev, where they were impressed by the size of the city and the grandeur of its palaces and religious buildings. Their reports frequently formed part of the contents of western chronicles and cosmographies. Thus, Adam of Bremen, the celebrated eleventh-century geographer, commented that Kiev "rivalled Constantinople" and was "the most beautiful ornament in the Greek world" (by which he obviously meant the Byzantine-Slavonic Orthodox community).

Images of Kiev-Rus and its capital are to be found in western European epic literature—in the Scandinavian sagas, German heroic poems and French *chansons de geste* and tales of chivalry. It is curious to note, too, that these works also contained echoes and images from Russian epic literature; German and Scandinavian poems of the eleventh-thirteenth centuries often mention Prince Vladimir and Ilya Muromets, who was referred to as "Ilya the Russian" (Ilias von Riutzen).

The Mongolian and Tatar invasion in the thirteenth century, the martyrdom of Kiev at the hands of Batu Khan in 1240 and the seizure of power by Lithuanian feudal lords a century later brought about a gradual decline in the cultural life of the city and in its international relations. It was not until the end of the sixteenth century and the beginning of the seventeenth, when Kiev's position as the focal point of Ukrainian culture was firmly established, that a current of revival began to flow which was to reach full strength in the second half of the seventeenth and the first half of the eighteenth centuries, after the reunification of the Ukraine with Russia.

Kiev's international cultural relations resumed their former scale and scope; and—most important—the city once again ▶

Photo © Oleg Saiko, Kiev

Above, detail of Antoniy Radivilovsky's illustration for the title page of a collection of sermons, *The Garden* (1671).

▶ became a melting-pot where different cultural traditions were blended. The steadily increasing interpenetration of Byzantine-Slavonic, ancient Russian and modern European cultures which occurred during the Renaissance is an outstanding example of this process.

Viewed against the background of Europe in its entirety, the Renaissance was not the only transitional stage in cultural development. In the countries of eastern and south-eastern Europe, the passage from the medieval to the modern period occurred for the most part during the seventeenth and eighteenth centuries, when Baroque culture was already spreading art over the whole continent. Because the Renaissance itself had not found full expression in eastern and south-eastern Europe, where its appearance had been of a sporadic nature, it was in these regions that Baroque culture assumed a specific character and functions.

More precisely, it assumed the supremely important role—elsewhere undertaken by the Renaissance—of secularizing and humanizing culture, i.e. liberating it from the tutelage of the Church and impregnating it with earthly, human qualities. Kiev's significance during this period was above all due to its primacy as a disseminator of Baroque culture not only through the Ukraine but throughout the Orthodox Slav community as a whole. Indeed, it was in Kiev that the functions mentioned above were performed most intensely.

In this connexion, the foundation in 1632 of the Kievo-Mogilyanskaya College (designated as an Academy in 1694), the first institution of higher education in the Orthodox Slav world, was an event of the highest importance. Whereas earlier centres of learning had been rooted in Byzantine-Slavonic traditions, the Kiev Academy was a "Latin school" modelled on Polish and western European universities, and instruction was given in Latin. The most distinctive feature of its founders' activity was that at a time when the struggle for religious liberty in the Ukraine had become particularly acute, they declined the task of defending the canons of the Orthodox Church, and concentrated on promoting among their pupils the assimilation of contemporary European, in other words Baroque, culture, which was a blend of antique, classical, Renaissance and medieval "Gothic" elements.

Philosophy occupied an important place in the teaching of the Kiev Academy. Students became familiar with the work of ancient philosophers from Heraclitus to Boethius, of medieval scholars and mystics, as well as Bacon, Descartes, Leibniz, Locke and other outstanding thinkers. Courses in poetics and rhetoric, essentially based on the works of Italian Renaissance humanists, were another important part of the programme. The poets and rhetoricians of Kiev were well acquainted with the concepts and principles of European literary theory in the sixteenth and seventeenth centuries, and with works based on that theory; at the same time, they were responsible for the reconstruction of Ukrainian, Russian and other eastern and southern Slav literatures according to a new European pattern.

Under their influence, new genres and styles took shape, and developed along Baroque and Classical lines. Similar processes occurred at the same time in Ukrainian art which, under the powerful Renaissance and Baroque influences of western Europe, turned away from medieval conventions and began to portray real men in the setting of the real world. The artists of Kiev-Pechersk Monastery (the Monastery of the Caves), for example, created a distinctive art form of their own, and at the same time maintained close contacts with Venice, Augsburg and other European centres of book-printing and draughtsmanship.

Research has established that from its very beginnings, the Kiev-Mogilyanskaya Academy was an institution of international dimensions. Its records show that students came there not only from the Ukraine, but also from Russia and Byelorussia, Serbia and Bulgaria, Moldavia and Wallachia. Its founders and those who succeeded them sought at the same time to establish schools in all the countries of the Orthodox Slav world. To this end they dispatched to

Photo © Oleg Saiko, Kiev

These stylized horsemen, painted in vivid colours, are from the *Kiev Psalter* (1397), one of the masterpieces of miniaturist art of ancient Russia.

THE BIRTH OF A LANGUAGE

by Vitaly Russanovsky

KIEV came into being in the fifth century at the cross-roads of the trade-routes linking Asia to Europe and northern Europe to Byzantium. At this period the Slav tribes which are thought to have been living in the territory between the middle course of the Dnieper and the Bug began to pour towards the north, west and south.

At the same time the language they had long shared began to diversify, giving birth to the languages of the southern and western Slavs. In the east, however, in the region of the middle Dnieper, the southern and eastern Bug, the upper Dnieper, the Volga, the Don, and Lake Ilmen, the tribal dialects of the eastern Slavs retained their common characteristics, fusions and secessions notwithstanding.

These eastern Slav tribes eventually formed a social organization of a pre-feudal kind. Craftsmanship developed, and the communities joined together to form States. The ninth and tenth centuries saw the birth of the first feudal State in the Slavic east: Kiev-Rus.

Many tribes lived in the immense area of Kiev-Rus which at the time of the great princes Vladimir and Yaroslav the Wise stretched across the vast plains of eastern Europe. From the heroic legends of these tribes grew the unique culture of ancient Russia, with its chronicles, patriotic epics such as the *Tale of the Host of Igor*, its frescoes and mosaics of great beauty. These peoples all used the same spoken language, Old Russian, but where the written language was concerned the situation was more complicated.

After the introduction of Christianity into Russia at the end of the tenth century, ecclesiastical books written in Old Slavonic began to be copied in the Balkans. Old Slavonic was quite closely related to Old Russian, and the two languages became intermixed. Old Russian acquired many scientific and philosophical terms from Old Slavonic, which in its turn tended towards a simplification of forms along the lines of Old Russian. In this way the literary language of Kiev-Rus came into being. Local variants from different regions were later engrafted onto the common trunk.

Major historical events had repercussions on the linguistic evolution of Kiev-Rus. In the twelfth century the powerful Russian State split into a multitude of feudal princedoms which warred constantly among themselves for the throne of Kiev and,

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Moscow, Mogilev, Iasi, Belgrade and other cities what Pyotr Mogila described in a letter to Tsar Mikhail in 1640 as "seemly ecclesiastics and well-trained teachers".

Graduates of the Academy, who in turn became teachers, carried abroad with them a new type of spiritual culture, and helped to consolidate the new trends in literature and art. We need only recall in this connexion the activity of the poet Simeon Polotsky and his followers in Moscow during the second half of the seventeenth century, which contributed in no small measure to the development of a "new" Russian literature, steeped in Baroque influences; or that of Mikhail Kozachinsky and other emissaries of the Kiev Academy in Serbia, during the first half of the eighteenth century, where they performed a similar role among the southern Slavs.

In the early eighteenth century, the poet and philosopher Theophan Prokopovich, together with Gavriil Buzhinsky and other graduates of Kiev, actively supported the educational and cultural reforms of Peter the Great and did much to put them into effect. All the above examples show that Kiev and its Academy played an outstandingly progressive role in cultural development during the period of transition, not only in the Ukraine but also in Russia, Byelorussia, Serbia and other countries of the eastern and south Slav community.

Kiev was to remain throughout history the leading centre of Ukrainian culture, and the chief intermediary for its dissemination to other parts of the world. Its significance assumed exceptional dimensions after the October Revolution, which brought social and national freedom to the Ukrainian people and opened new perspectives for the development of their culture and its installation among the other cultures of the world.

■ Dmitry Nalivaiko

Cur Aquilas tollis? tollis quid Roma Leones?
Tutior hoc Signo Mohila Pallas erit.
LABARVM Triuphale TRIADOS
Trino Virtutũ Throlegiarũ Choro

Photo © Editions Mistetsvo, Kiev

Minerva, goddess of wisdom, is depicted at the head of the scholars of Kiev in this late 17th-century engraving by Ivan Chtirsky. In the background are the buildings of the celebrated Mogila Academy, one of the centres of cultural life in the city. The classical-allegorical style is typical of the Baroque period.

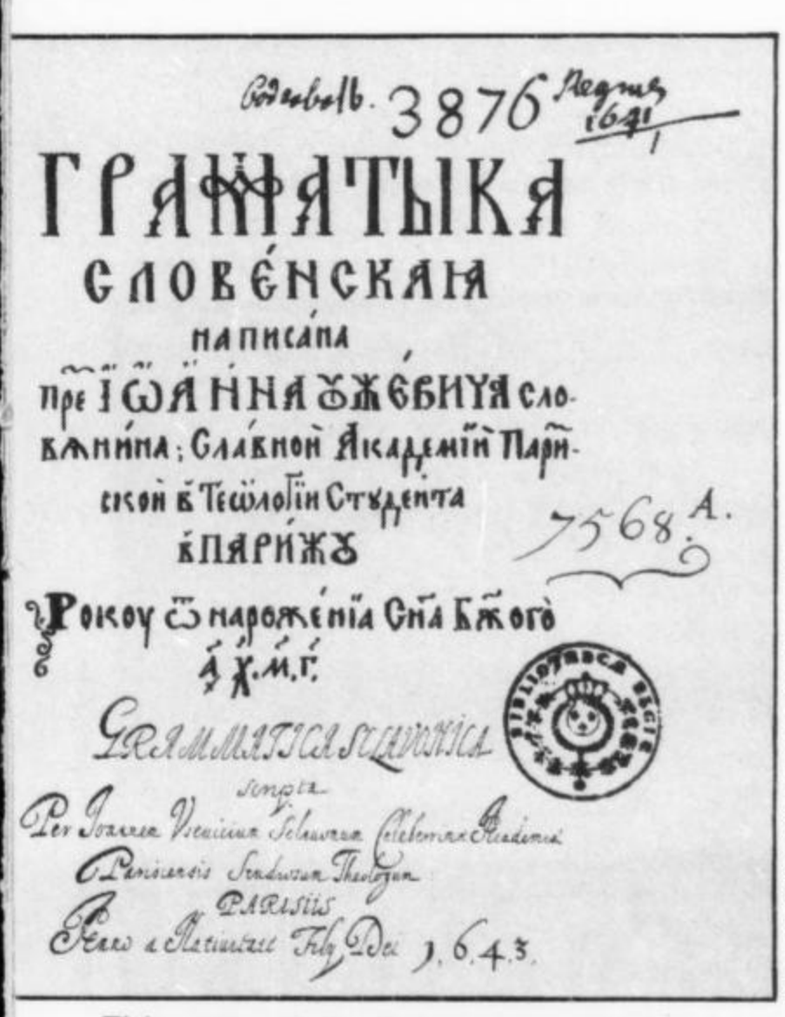

Photo © Scientific Thought Publishers, Kiev

Title page of the first book of grammar of the Ukrainian language, compiled at the Sorbonne, Paris, by a Ukrainian student, Ivan Oujevich, in 1643. A facsimile edition of this work, an essential tool for the study of the Ukrainian language, was published in Kiev in 1970.

weakened by the fighting, were overcome by nomad invaders from the eastern steppes in the middle of the thirteenth century. When the invading hordes retreated, the territory on the banks of the Dnieper came under the control of Lithuania. Then, in the sixteenth century, the south-western part of the area became part of the kingdom of Poland. This is why, in the west, south-west and north-east of the old Kievan State, three languages developed: Byelorussian, Ukrainian and Russian respectively. The ancestry of all three can be traced back directly to the language of Old Russia.

The sixteenth and seventeenth centuries, which saw the struggle of the Ukrainian people to throw off the cruel yoke which denied them their identity as a society and as a nation, were an important period in the history of the Ukrainian language. They saw the birth of a polemical literature of exceptional richness, which emerged in defiance of attempts to crush the cultural originality of the Ukrainian people and to impose Catholicism on them. During the same period the Ukrainian language was widely used in business, and for administrative and legal documents. The first plays in the Ukrainian language were written at this time. The reunification of the Ukraine and Russia in the middle of the seventeenth century had a strong influence on the development of the language.

The end of the eighteenth century and the nineteenth century constitute the golden age of literature in Ukrainian language, first in poetry and then, after 1850, in prose. The Ukraine was divided between two empires, Russia and Austria-Hungary, between which relations were difficult. Teaching and the publication of books in Ukrainian were restricted and even punished. In spite of this unpropitious political background, the Ukrainian language provided such great writers as Shevchenko, Franko, Lesa Ukrainka and Kotiubinsky with a flexible instrument with which they could create a gallery of unforgettable characters.

But it was only after the October Revolution that Ukrainian became a means of communication extending to all fields of social life: as the language of secondary and higher education, of science and culture, of radio and television, theatre and cinema, the press and the business world. Today countless masterpieces of world literature have been translated into Ukrainian, attesting to the language's development, the richness of its vocabulary, the diversity of its resources and its capacity to contribute to the fulfilment of the spriritual life of the Ukrainian nation.

■ Vitaly Russanovsky

THE ARTISTIC INHERITANCE

by Grigory Verves

Photo © Shevchenko Museum, Kiev

I will praise to the heavens
The enslaved, the humble, the mute
Keeping vigilant watch in their midst
I will speak out in their name

These lines are by the great Ukrainian poet and painter Taras Shevchenko (1814-1861) who gave his talents and his life to the cause of an oppressed people. Freed from serfdom at the age of 24, Shevchenko became a celebrated portrait painter at St. Petersburg. His first book of poems, *The Kobzar,* was published in 1840. Despite his own personal success he never forgot the humiliations suffered by the people of the Ukraine, and all his poems are a passionate defence of peasant revolt as the only possible means to finish, once and for all, with serfdom and the absolute power of the Tsar. Poems such as *The Dream, Caucasus* and *The Testament* are steeped in this revolutionary spirit and ring out with the call for the brotherhood of peoples. After ten years of enforced exile in central Asia, he returned to St. Petersburg where he died at the age of forty-seven. His works have been translated into more than a hundred languages and today are known throughout the world. Above, *Self-Portrait by Candlelight* (1860), aquatint.

THE cultural role of Kiev, both nationally and among the Slav peoples as a whole, was considerably enhanced after the reunification of the Ukraine and Russia in a single state.

During the nineteenth and early twentieth centuries, despite the Tsarist repression, which went so far as to prohibit the use of the Ukrainian language and dealt a severe blow to national cultural aspirations, Kiev lost none of its earlier prestige. It would indeed be difficult to overestimate the value of the city's contribution to Ukrainian culture, or the attraction which it exercised on ethnic Ukrainian communities, wherever they were to be found.

At the beginning of the nineteenth century, the centre of gravity of Ukrainian cultural life shifted for a time to Kharkov, whose university was founded in 1805. The creation of Kiev University in 1834 restored the city's former pre-eminence in cultural affairs which was symbolized by the return in the early 1840s, after graduation from the Academy of St. Petersburg, of Taras Shevchenko.

Shevchenko (1814-1861) was a poet, artist and philosopher of genius whose achievement, historically significant both in his own country and abroad, was to complete the task begun by his predecessors and to create a modern, truly Ukrainian literary language. At the same time, he stimulated public appreciation of the fine arts, and played a catalytic role in all other fields of cultural activity, including the theatre and dramaturgy, music and social philosophy. Portraying with a powerful depth of feeling and reflection the thoughts and aspirations of his people and the vast range of their historical experience, Shevchenko may be considered as the father of a national Ukrainian culture in the fullest sense of the term, and his name is associated with all subsequent developments in the quest for an aesthetic, ethical and social ideal.

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Photo © Editions Mistetsvo, Kiev

Engraving (1919) by the Ukrainian artist Narbute, illustrating a famous poem by Shevchenko which relates the story of Katerina, a young peasant-girl seduced and abandoned by a nobleman (see also colour p. 22).

As in the case of many other peoples whose natural development was subjected not only to social but also to national constraints, the cultural roots of the Ukraine were constantly watered from a perennial source—the creativity of the people themselves. This explains the great amount of time and effort spent by successive generations of intellectuals in the investigations of popular history, the editing of ancient manuscripts and the collection and publication of folklore.

As far as the Ukraine was concerned, the wealth of this cultural heritage was acknowledged not only by such eminent native-born writers as Shevchenko and Gogol, but also by leading representatives of

Photo © Archives of the Cinematographic Museum, Kiev

A still from *Arsenal,* a film made in 1929 by the great Ukrainian film director Dovchenko. The leading role of Timoche was played by actor S. Svachenko.

Shevchenko knew from personal experience the harsh treatment meted out to political prisoners under the Tsarist regime. He wrote about it in his poems and depicted it in paintings like the one below from his *Prodigal Son* series. A stick was forced into the prisoner's mouth to prevent talking.

Photo © Shevchenko Museum, Kiev

other cultures—the Russian Pushkin, the Poles Mickiewicz and Slowącki and the Croatian Kharambashich. "Even if I did not have friends living near Kiev", wrote Honoré de Balzac in a letter, "its literary and ethnographic attractions would draw me there".

The traditions of the people—their music, songs, architecture and applied and decorative arts—naturally contributed in very great measure to nineteenth century Ukrainian culture, but they were not the only source of inspiration. The "professional" art of earlier centuries, and reciprocal influences with other cultures, were also of great significance. The church music of eighteenth-century Kiev, for example, owed much to the work of Bach and Palestrina, just as the baroque masterpieces of the Ukraine were appreciated in the west. In the seventeenth and eighteenth centuries, Ukrainian scholars, artists and intellectuals were not merely graduates, but also members of many west European learned institutions.

Nevertheless, the development of certain cultural forms in the Ukraine may be seen as a direct and linear progression from simple origins in folklore towards more complex structures. In music, popular melodies, romances and accompaniments to dramatic performances serve as sources for sophisticated choral works, operas and symphonies; this may be seen, for example, in the work of the composer Lysenko. The same development may be observed in the Ukrainian theatre, which between the 1880s and the first decade of the twentieth century was already being transformed from an activity of amateurs, conducted for the most part by troupes of actor-serfs, into one of the country's leading art forms.

The prestige of the Ukrainian theatre at the turn of the century owed much to the actress Maria Zankovetskaya (1860-1934), whose natural delivery, devoid of any "theatricality" led critics to compare her favourably with such outstanding performers as Ermolova, Sarah Bernhardt and Eleonora Duse. "Awesomely powerful", was how Chekhov described her. Like Krushelnitskaya, another actress whose celebrity extended to western Europe, Zankovetskaya portrayed the best characteristics of Ukrainian women.

Kiev also played an important role in the development of other art forms. The city's name is associated, for example, with the work of a number of outstanding authors of the late nineteenth and early twentieth centuries. These include the prose-writer Maria Vilinskaya (pseudonym, Marko Vovchok), whose homely stories enjoyed wide popularity among south Slav and western European readers in the 1860s; Nechuya-Levitsky, one of the creators of the socially-centred and historical novel in the Ukraine; and Larisa Kosach (1871-1913), who, under the name of Lesa Ukrainka, was the greatest woman poet of the Slav world. Setting her creative activity in the context of the people's struggle for freedom, she was also the author of fiery political tracts, lyrical declarations and a number of dramatic works in which, taking part in the quest for new dramatic forms that was being conducted all over Europe, she used themes from the history and culture of ancient peoples as the vehicle for portraying burning issues of the day, and contrasted the passionate human impulse towards freedom with the narrow-minded passivity of bourgeois life.

Shevchenko's successor as a humanist and reformer of the Renaissance type was Ivan Franko (1856-1916), who lived in the western Ukraine—then part of the Austro-Hungarian empire—but who maintained close contact with the literary and scientific community of Kiev. Franko's contribution was a dual one: he created popular awareness of the leading achievements of world culture; and at the same time applied his own wide-ranging talents to the production of literary masterpieces and penetrating studies in a great variety of intellectual fields. His works, which found an appreciative readership both in the Ukraine and abroad, are currently being prepared in a fifty-volume edition in Kiev.

After the October Revolution, Kiev was confirmed as the political and cultural capital of the Soviet Ukraine. The reunification in a single State of all the Ukrainian lands released new creative energies, and permitted a strengthening of the links between the Ukrainian and other national ▶

▶ cultures, including those of the other Soviet republics.

Cultural relations with Russia became particularly close. A new generation of Ukrainian creators emerged, and the cultural community of Kiev was enriched by such personalities as the graphic artists Norbut and Kaspyan, the painters Krichevsky and Yablonsky, the composers Lyatoshinsky and Bilash, the philologists Beletsky and Krymsky, the educationist Sukhomlinsky (one of the most outstanding theorists of the time), the film director Dovzhenko, the architect Zabolotny and the sculptor Kalchenko.

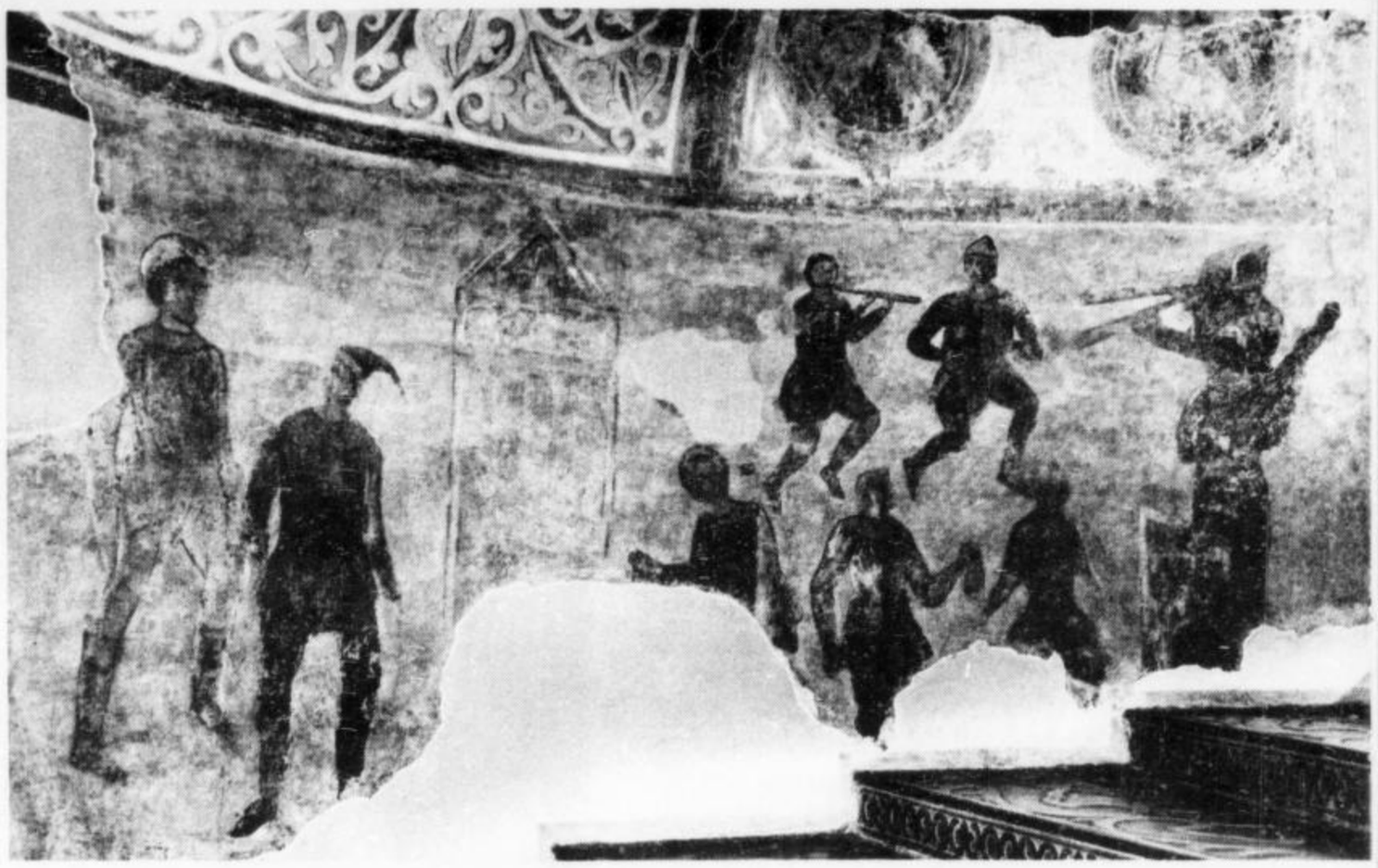
It was, however, in literary channels that the new cultural current flowed most strongly. Pavlo Tychina (1891-1967) is rightly considered to be the founder of Ukrainian Soviet literature. This poet of the revolution was above all an innovator, whose verse reflected the synthesis of modern twentieth-century poesy—with its insistence on musicality, emotional content, rhythm and metaphor—and the traditional modes of popular song. Tychina's lyricism, and his philosophical speculations, find fullest expression in such works as *Solnechnye klarnety* (The clarinets of the sun), *Plug* (The plough), *Veter s Ukrainy* (Wind from the Ukraine), *Chuvstvo sem'i edinsi* (The sense of a united family), in poems like *Skovoroda* (The frying-pan) and *Pokhorony druga* (Burying a friend), and in a number of tracts and pamphlets. The imagery he uses is rich in colours drawn from nature, and reflects human experience and activity in all their variety.

Like Tychina, Maksim Rylsky (1895-1964) initially worked in the traditional "neo-classical" style adopted by Russian and European poets during the first quarter of the present century. This may be seen in the collection *Pod edinymy zvegdami* (Under the lonely stars). His later verse takes on a more social, "civic" colouring; the moral, humanitarian and professional concerns of people in Soviet society are reflected in such works as *Sbor vinograda* (Picking grapes), *Goloseevskaya osen'* (Autumn in Goloseyev) and *Zimnie zapisi* (Notes in winter), where fidelity to classical forms is combined with a genuinely innovative approach. Familiar with foreign languages and literature, Rylsky produced a number of brilliant translations and penetrating analyses of poetry from other countries, notably France and Poland.

The writer and film director Aleksandr Dovchenko (1894-1956), who became internationally famous, is rightly considered to be one of the founders of the modern cinema. *Zemlya* (Earth), *Arsenal, Ocharovannaya Desna* (The enchanted Desna), *Poema o more* (Poem of the sea) and other films by Dovchenko are among the world's great cinematographic masterpieces.

These are just a few episodes and examples from the cultural history of ancient and modern Kiev—a city set on gently rolling hills in a décor of luxuriant greenery; a city graced, through the efforts of its people, with parks, stadiums, sculptures and distinctive, unique architecture, laid out on the banks of the blue-grey, endlessly flowing Dnieper...

■ **Grigory Verves**



Above, *The Mummers,* one of the most famous frescoes of the Cathedral of St. Sophia, Kiev (see article).

MUMMERS AND MUSIC OF KIEV-RUS

by Sergei Vissotsky

ON the wall of the staircase leading to the organ loft of the cathedral of St. Sophia, in Kiev, is the great "mummers' fresco". It depicts dancers, one with a scarf in his hand, accompanied by a group of seven musicians. One is playing the flute, another is beating cymbals. Two others on the right are playing the trumpet, the lute and the psaltery. In the centre is an organ to the left of which the blowers are pressing on the bellows with all their might in order to fill the instrument with air, while at the right the organist himself can be seen.

Mummers had a distinct position among the professional musicians of ancient Russia. They went from town to town and village to village, performing at markets, fairs and festivals. These versatile artists included in their ranks dancers, acrobats, jugglers, bear handlers and exhibitors of other trained animals.

Old Russia had many musical instruments: wind instruments such as the *zurna* or *surna* (which resembled the oboe), the pipes and the flute; plucked string instruments like the *gusli* (a cousin of the psaltery), the lute, and the mandora; string instruments played with the bow, such as the rebeck; percussion instruments such as the tambourine, the drum, the kettledrums and the cymbals. And to judge

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from the fresco of St. Sophia, the organ should be added to their number.

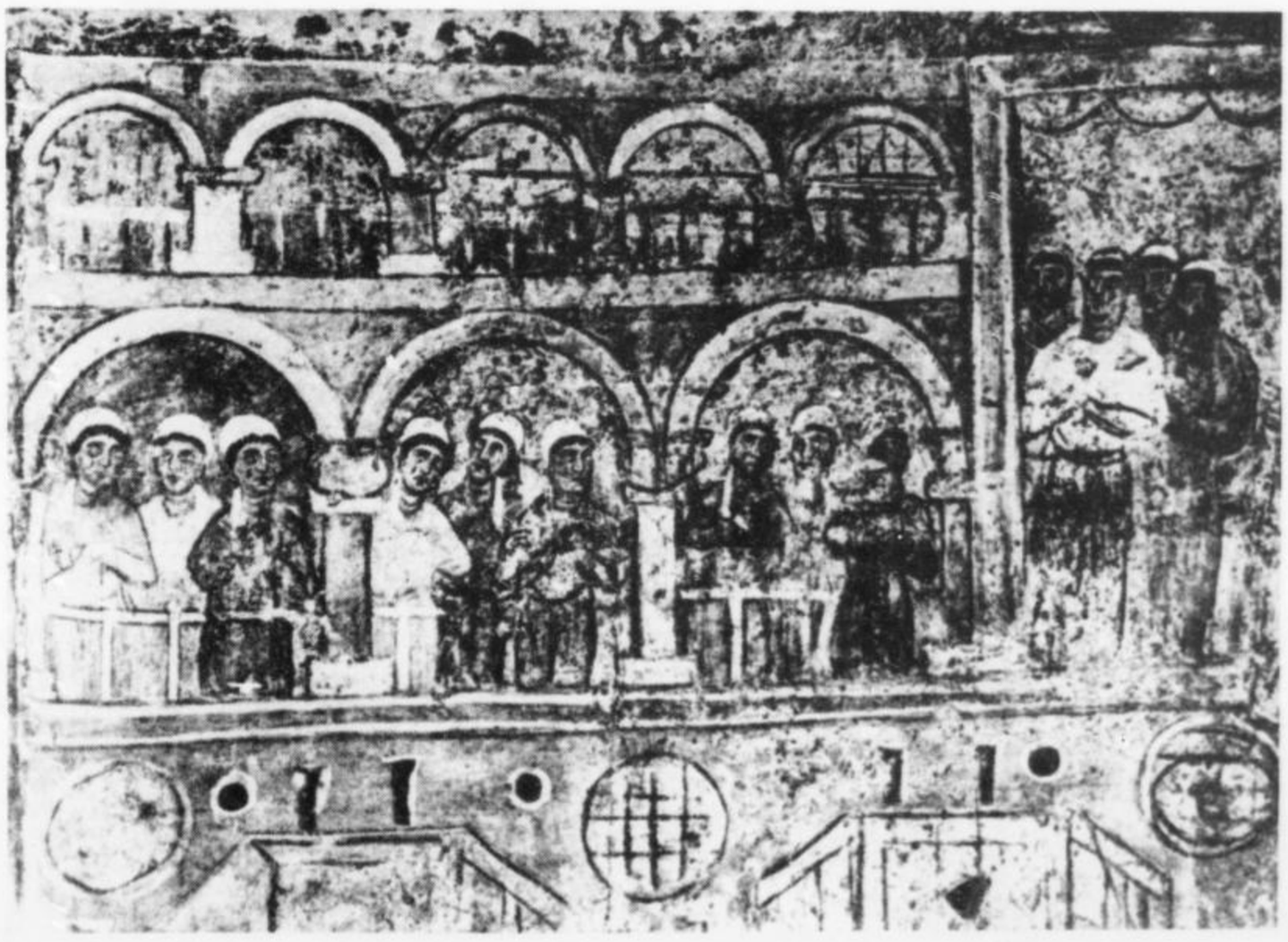
The invention of the organ, which was already known to the ancient Egyptians, is usually attributed to the Greek engineer Ctesibius of Alexandria, who constructed a "water organ" known as a hydraulis. The organ was a much-admired instrument in Rome, where its devotees included the Emperor Nero who both loved organ music and played the instrument himself.

After the Roman Empire split into the empire of the east and the empire of the west, the evolution of the organ and its uses had a chequered fate. In Catholic western Europe, organ music was introduced into the liturgy by an edict of Pope Vitalian (d. 672), but for the Orthodox church the organ was a pagan instrument. At Byzantium, the organ found a place as a secular instrument, and it was used pre-eminently at great ceremonies of the imperial court. Two Byzantine organs, with trumpeters and dancers are depicted on the reliefs of the column of Theodosius the Great (the column of Arcadius) at Constantinople.

The introduction of Christianity to Russia in 988 considerably strengthened Russia's economic and cultural links with Byzantium, the most advanced State of the medieval world. Some aspects of the ceremonial of the Byzantine court gradually infused the customs of the Russian court. It is very likely at this time that the organ appeared in Russia and that it began to be used as an instrument of secular music.

In addition to the depiction of the "mummers' fresco", organ music is mentioned in the *Paterikon of the Kiev-Crypt Monastery,* written in the first quarter of the thirteenth century, in which the resonance of organ music, accompanied by other instruments, is described. "And thus it was", says the author in conclusion, "for all those who played and were joyful, as is customary before the prince." ■

This miniature from a 15th-century manuscript depicts the princess Olga being received, in 954, by Emperor Constantine VII at Constantinople, where she was converted to Christianity. Thus well before its official introduction by Vladimir the Great, in 988, Christianity had already penetrated into Kiev-Rus and the material and spiritual development of the capital owed much to its trade and cultural links with Byzantium.



The frescoes that adorn the walls of the two towers of the west façade of the Cathedral of St. Sophia (built by Yaroslav the Wise, grandson of princess Olga) depict scenes of court life at Constantinople. If the chroniclers are to be believed, life at the court of the grand princes of Kiev was very similar. Left, detail from a fresco depicting the hippodrome at Constantinople with the Emperor's guests watching a chariot race.

Photos © S. Vissotsky, Kiev

Photo © Bibliothèque Nationale, Paris

Henry I, 37th king of France (1031-1060).

Anna, second daughter of Yaroslav the Wise, prince of Kiev, who married Henry I of France in 1049.

FRANCE'S UKRAINIAN QUEEN

by Sergei Vissotsky

THIS is the story of Anna, one of the daughters of Yaroslav the Wise, prince of Kiev, as related in the ancient chronicles of western Europe.

In 1098, Henry I Capet, king of France, sent a delegation to distant Kiev to ask Yaroslav the Wise for the hand of his daughter Anna. The delegation, which was surrounded by great pomp, was headed, according to some sources, by Roger, bishop of Chalons, and, according to others, by Gautier, bishop of Meaux, accompanied by the court minister Gasselin de Chavignac.

Why, one may ask, did the king of France send these dignitaries so far afield to the distant banks of the Dnieper, laying them open to all the difficulties and dangers that beset travellers on the highways and byways of Europe during the Middle Ages? Could he not have found a bride in another European country nearer home?

There were in fact good reasons for seeking a bride in distant Russia, for Henry I's own father, Robert, had been excommunicated by the Pope for having married Bertha, his cousin four

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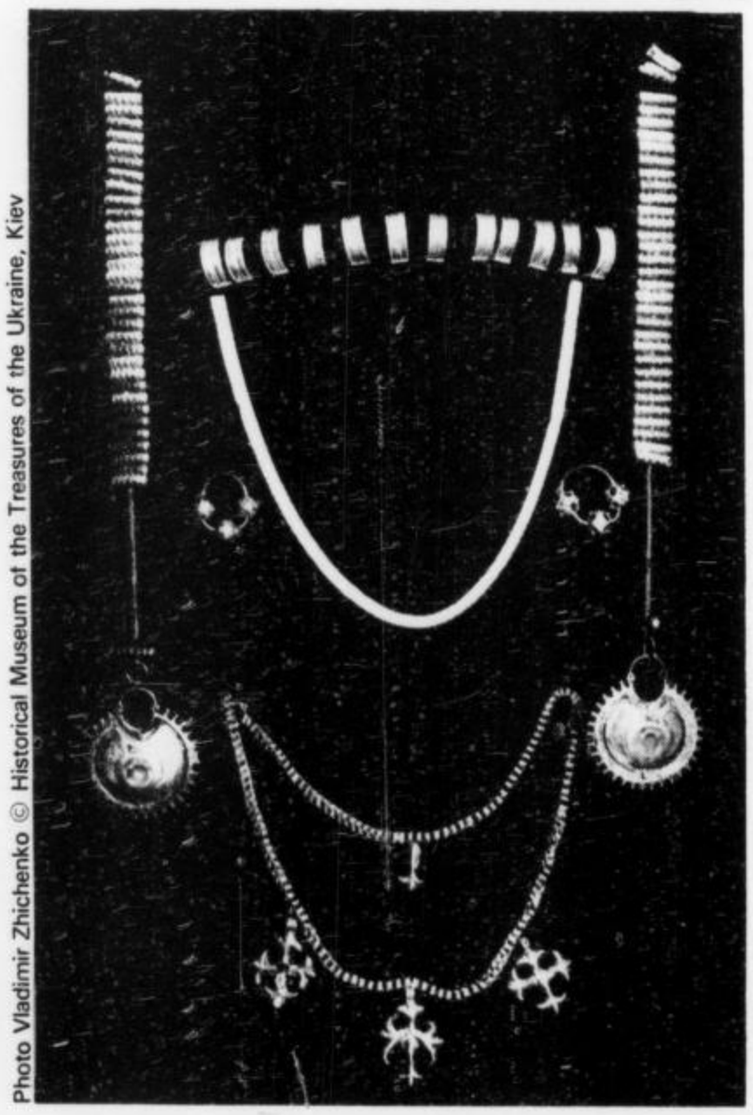

Photo Vladimir Zhichenko © Historical Museum of the Treasures of the Ukraine, Kiev

12th- or 13th-century gold ceremonial headdress of the kind worn by Ukrainian noblewomen. The pendants shown at either side contained aromatic essences and are typical of the Kievan jeweller's art.

Colour page right

Examples of the skilled craftsmanship of Ukrainian jewellers in the State of Kiev-Rus, the two gold and enamelwork pendants (above left) once formed part of a woman's headdress (11th-13th centuries). Attached to small chains or cords such ornaments contained a piece of cloth soaked with fragrant oils. They were often adorned with the forms of bird-women (harpies), protective images which seem to have been associated with fertility and family happiness. The work of an 11th- or 12th-century Georgian craftsman, the small circular gold and enamel plaque representing St. Theodore (below left) originally formed part of a book setting. Above right, *The Angel with Golden Hair,* a 12th-century icon now in the Leningrad Museum. Below right, miniature of the Virgin of Pechersk is from a masterpiece of Kievan art, the *Psalter of Gertrude* (1078-1087).

Photos V. Zhichenko © Historical Museum of the Treasures of the Ukraine SSR
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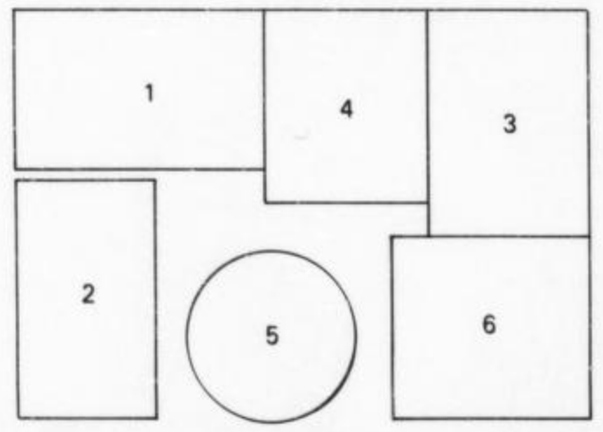
Centre pages



The cathedral of St. Sophia built between 1017 and 1037 during the reign of Yaroslav the Wise, is one of Kiev's oldest churches. Although its architecture is based on the Byzantine cruciform domed temple, it has features that belong to the Kievan school of architecture, notably the more elongated proportions of the domes, the more marked stepped arrangement of masses, and the profusion of ornament. In its long history the cathedral has undergone significant changes. Photo 1 shows view of the apses of St. Sophia. Inside the cathedral is a remarkable array of mosaics and frescoes. Originally there were 640 square metres of mosaics, of which some 260 square metres have so far been uncovered. Shown here, 3 monumental mosaic figures beneath the central dome, all produced by the same 11th-century craftsman. The archangel Gabriel (2) in the annunciation scene is depicted on the pillar of the triumphal arch; the *Virgin Orans* (3) above the high altar; and *Christ Pantocrator,* the all-powerful (4) in the vault of the dome. The association of mosaics and frescoes is a typical feature of the churches of Kiev-Rus. Intensity and lyricism still shine out from faces of the St. Sophia frescoes, notably the 11th-century portrait of St. Adrian (5). The 12th-century church of St. Cyril is also noted for its wonderful mural paintings dating from the 12th, 17th and 19th centuries. Over 800 square metres have survived. *The Angel Rolling Heaven into a Scroll* (6) is a scene from the *Last Judgement* which covers the whole surface of the narthex wall.

Photo © Aurora Art Publishers, Leningrad
Photo © Aurora Art Publishers, Leningrad
Photo V. Morujenko © Mistetsvo Publishers, Kiev
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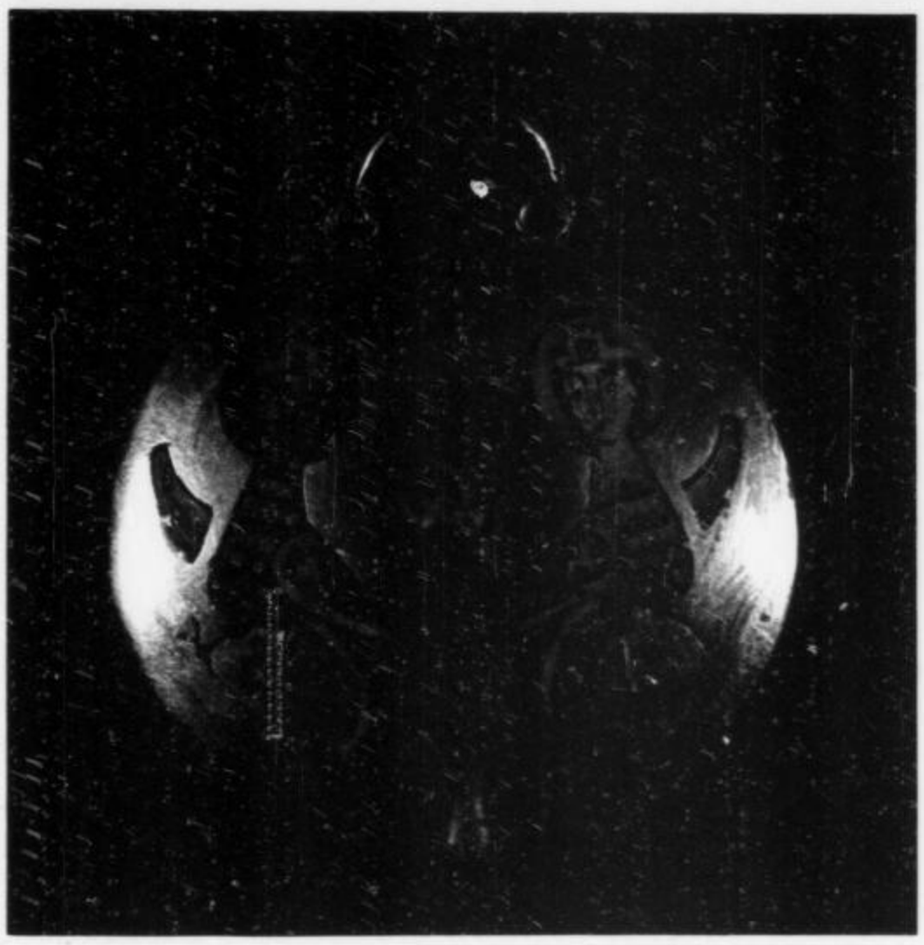

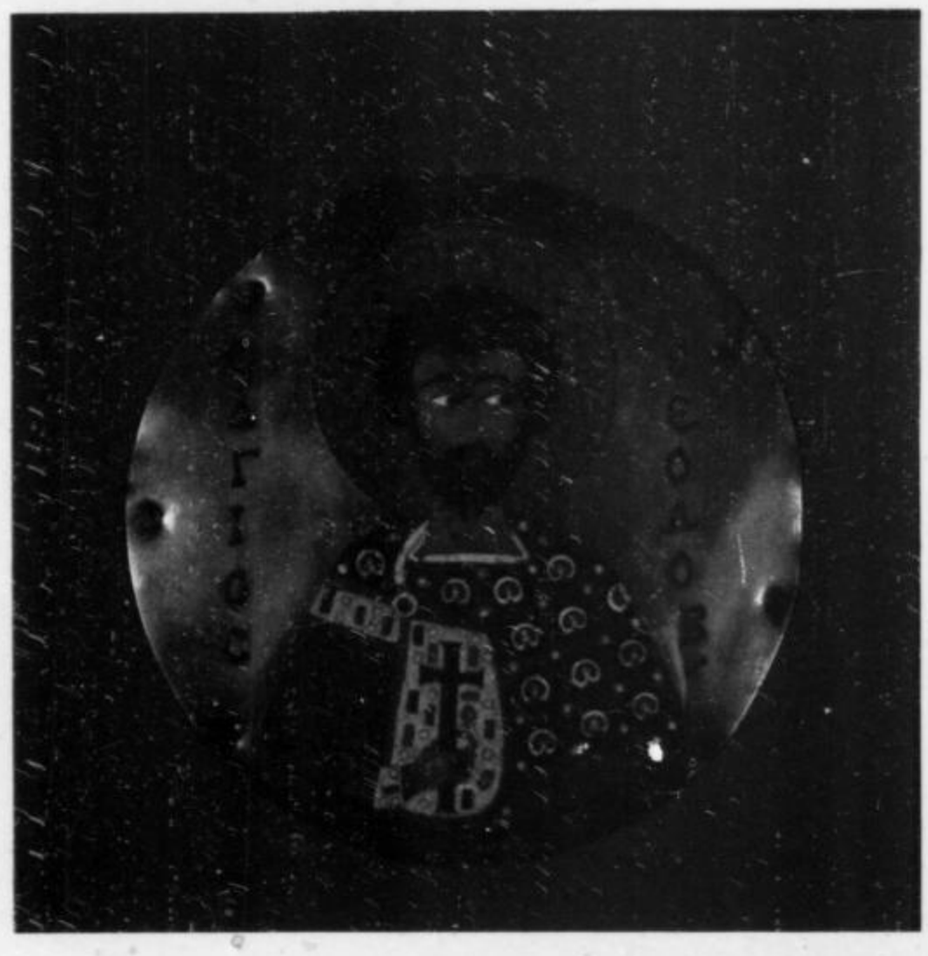

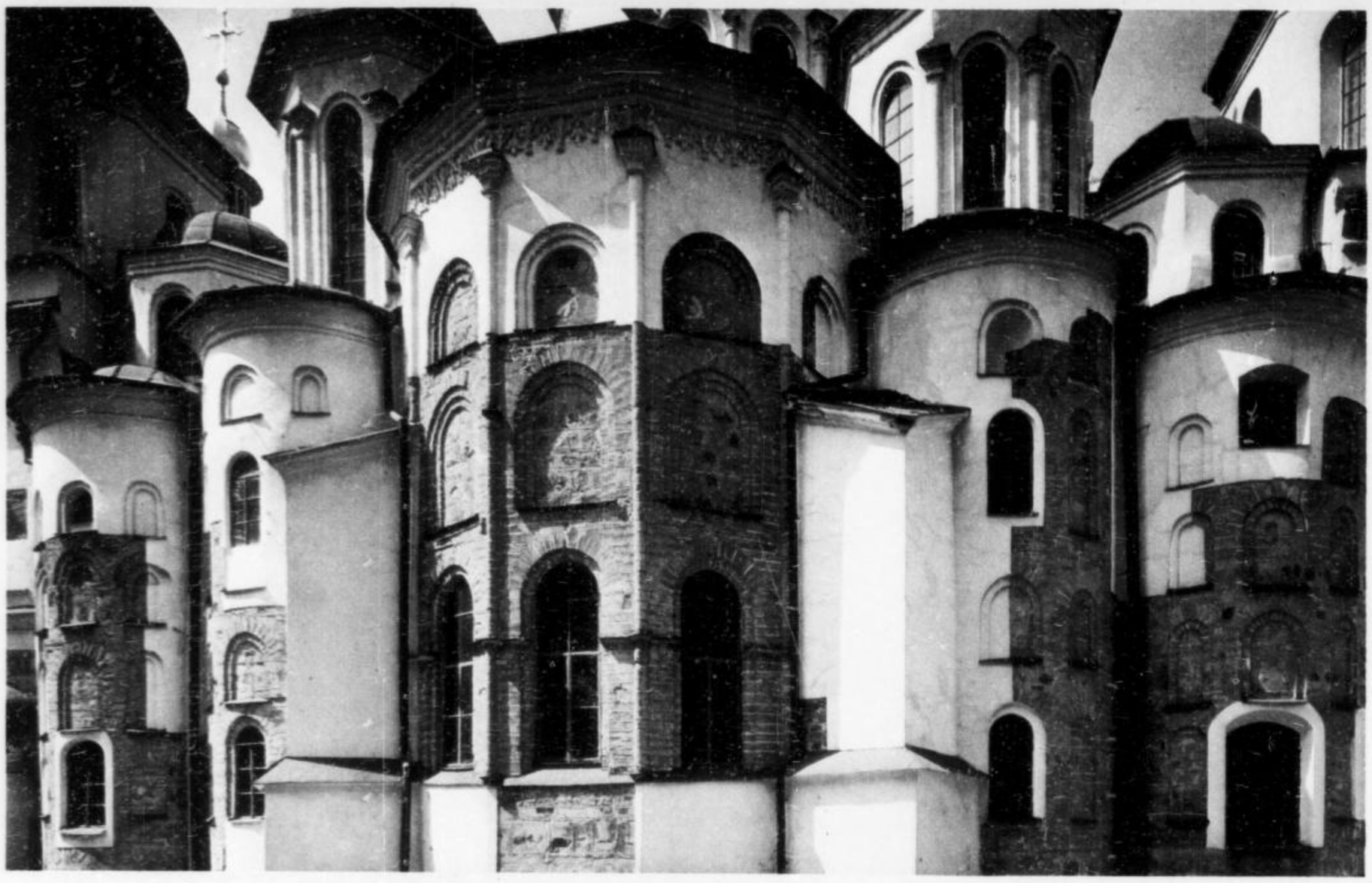

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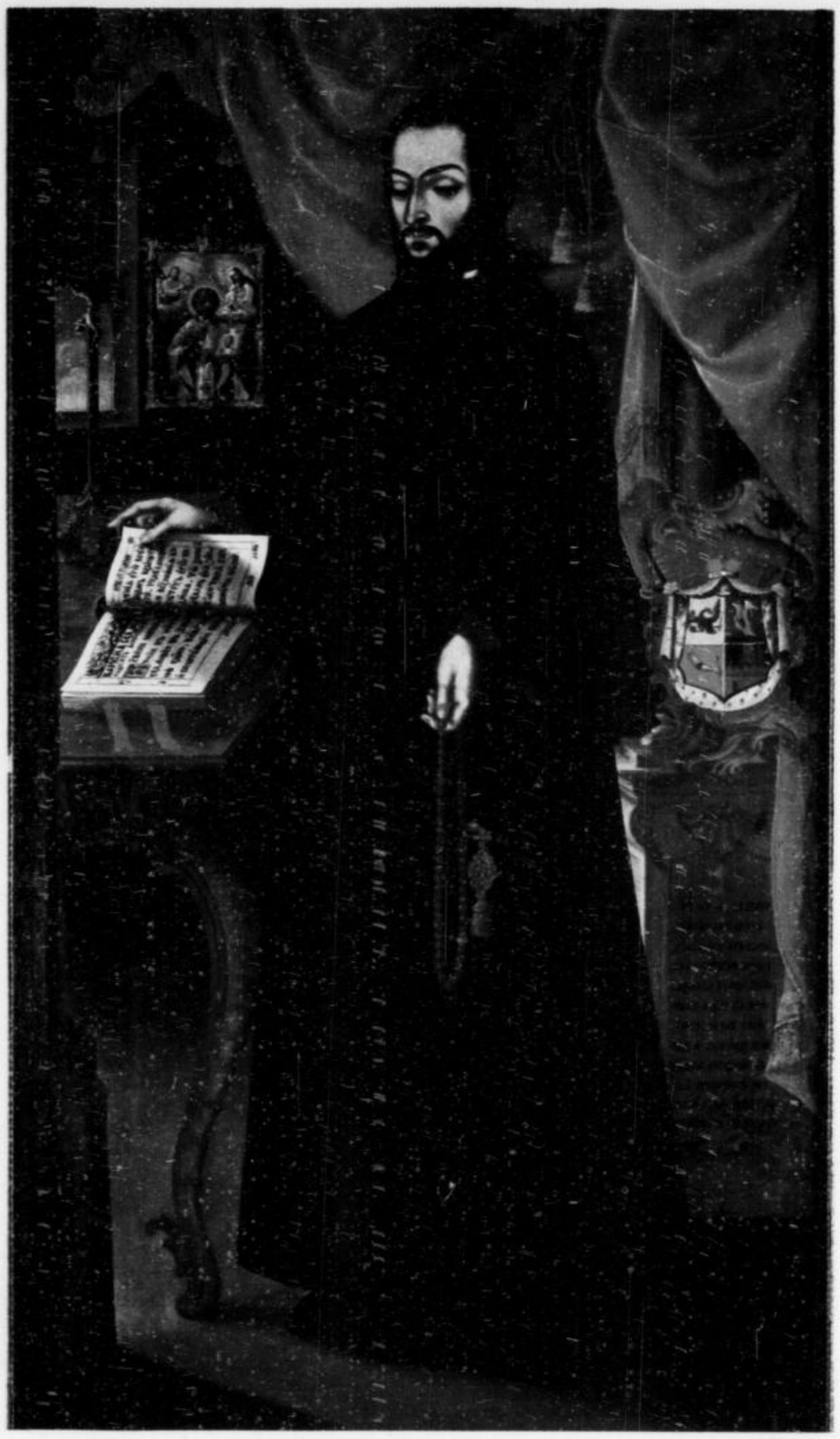

Colour page left

In addition to its splendid 12th-century murals depicting the life of its patron saint, Kiev's church of St. Cyril contains several 17th-century frescoes including the tempera painting of Father Superior Innocent Monastirsky (above left). The portrait of Dmitry Dolgoruky (above right) was painted in 1769 by Samuil, who directed the painter's studio in the monastery of St. Sophia. Typical of Ukrainian Baroque, the work is today preserved in the Ukraine Fine Arts Museum, Kiev. At the beginning of this century Ukrainian art became influenced by Art Nouveau. *The Family* (below right) by Fuodor Krichevsky is the central panel of a triptych entitled *Life* (1923-1927). Modern in theme and composition it belongs nevertheless to the Ukrainian tradition in art, its colours recalling those of Ukrainian embroidery and carpets and the postures of the figures evoking certain Ukrainian popular dances. Just as Pushkin celebrated the simple beauty of rural life and the natural grace of country folk, the Ukrainian poet and painter Taras Shevchenko (1814-1861) used his dual talent to serve the cause of the humble and the oppressed. In one of his early poems, which he illustrated by a painting of 1842 (below left) he told the tragic story of Katerina, a young Ukrainian peasant girl who was seduced and then abandoned by a dissipated nobleman. After giving birth to a child she takes to the roads and eventually commits suicide. Her son becomes a beggar and the guide of a blind *kobzar* or wandering minstrel. This plea by the poet for social justice and tolerance caused a sensation, as did the painting which is now in the Shevchenko Museum in Kiev.

Photo Vadim Solovsky © Mistetsvo Publishers, Kiev
Photo V. Morujenko © Mistetsvo Publishers, Kiev
Photo Naoumenko © Mistetsvo Publishers, Kiev
Photo V. Morujenko © Mistetsvo Publishers, Kiev

CONTINUED FROM PAGE 18

times removed, and the king wished to avoid a similar fate. Moreover, Russia under Yaroslav had become a very powerful nation and was held in high esteem throughout Europe. All the ruling families were therefore anxious to establish an alliance with the royal house of Kiev. These were the reasons which caused the envoys of the king of France to set off on their long journey.

One can well imagine the impression produced on the French delegation by Kiev. With its huge earth ramparts surmounted by oak palisades, the Golden Gate in stone with the gilded dome of its church gleaming in the sunlight, and the deep moat that encircled it, the city was a truly impregnable fortress.

Within the gates, the visitors were struck by the grandiose proportions of the city which contrasted with those of western European towns at that time. The residential areas were not as densely populated and consisted of many wooden houses surrounded by gardens and orchards. All along the route followed by the French envoys were innumerable churches and chapels, the rich mansions of the boyars (nobles), towers and palaces. The streets were lined with great crowds who greeted the Frenchmen with loud cheers. The pealing of church bells added solemnity to the occasion.

The procession advanced slowly along the main street until it reached the square before the great cathedral of St. Sophia with its golden dome. From the gates of the archbishop's palace a group came out to meet them headed by the clergy, the voyevodes (dignitaries) and the boyars. After the official receptions, religious services and other ceremonials customary on such occasions in medieval times, the ambassadors were informed that Yaroslav had consented to the marriage of his daughter Anna to Henry I of France. And so Anna began preparing for the long journey which was to change the course of her whole life. To reach France she probably followed the trade route which linked Russia with Europe passing through Cracow, Prague and Regensburg.

The wedding of Henry I and Anna Yaroslavna took place on 14 May 1049 in Rheims cathedral. Anna Yaroslavna had three sons: Philip, Robert and Hugo. The eldest, Philip, was crowned king of France at the age of seven, during his father's lifetime. Anna refused to become regent but remained at her son's side to educate him and guide him in the affairs of State.

In a letter to Anna written in 1059, Pope Nicholas II praises her intelligence and virtues and exhorts her to bring up her sons as chaste and good men and to assist the king in his State duties.

After Henry I's death in 1060, Anna's name appears side by side with that of Philip on many French State documents. Thus Philip I's charter conferred on the abbey of Soissons in 1063 bears the signatures of Anna and her son. On the charter, next to the king's monogram, are the traces of a seal and two crosses probably drawn by the young king. Beneath these crosses in Cyrillic letters is the signature of the queen-mother, "Anna-Rina". She had attempted to transcribe the Latin "Anna Regina" in Slavonic writing.

In the little provincial town of Senlis, about thirty miles from Paris, Anna Yaroslavna founded the monastery of St. Vincent. French chronicles link the creation of the monastery to a vow made by the queen before the birth of her first son, Philip. Today, a chapel in Senlis built in those far-off times still bears the name of Anna Yaroslavna. A life-size statue of Anna was later placed near the entrance with the inscription: "Anna of Russia, queen of France, founder of the church in 1060".

After Henry I's death, Anna and her sons left Paris and took up residence in Senlis. During this period of her life she was loved by the powerful feudal lord Raoul II the Great, count of Crépy and Valois. One day, when hunting in the forest of Senlis, Raoul abducted Anna with her consent and married her soon after. But their happiness was to be marred by great difficulties. For Alpora of Brabant, the count's wife, appealed to the Pope who declared the marriage of Raoul and Anna null and void. Despite this, Anna Yaroslavna continued to live with Raoul at his family estate in Valois up to his death in 1074. The last-known signature of Anna on a French document dates from the year 1075.

■ **Sergei Vissotsky**

1

Document Yury Aseev © Archaeological institude, Ukraine Academy of Sciences, Kiev

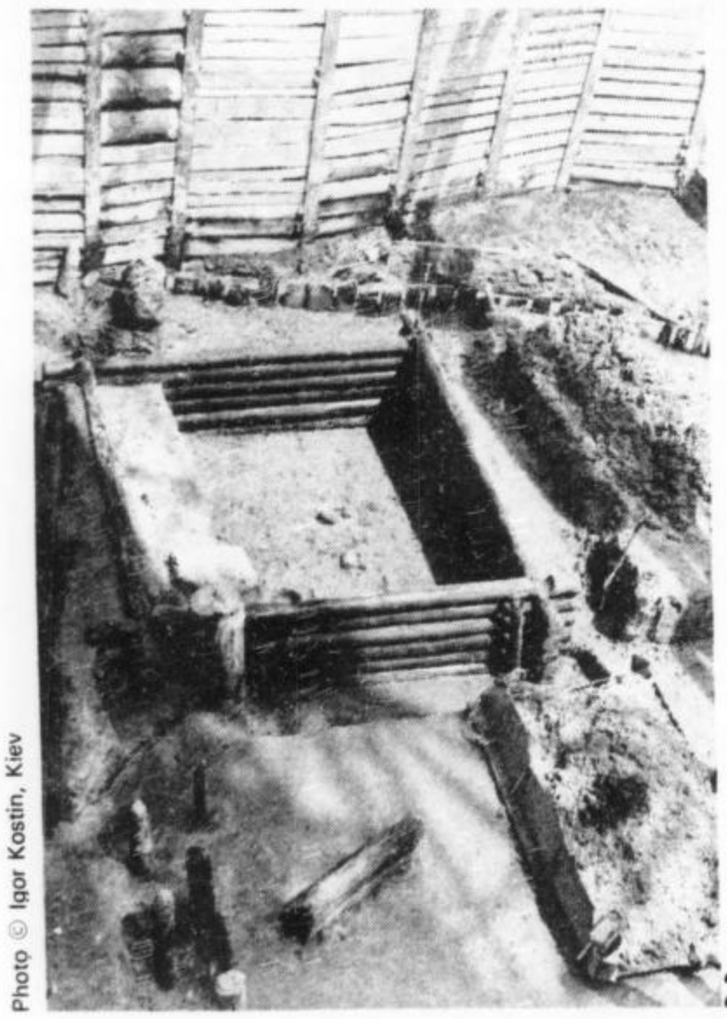

Photo © Igor Kostin, Kiev

2

Model at top of page shows how the wooden buildings of lower Kiev, today known as the "Podol", must have looked in the 12th century. Above, detail of a 10th-century log building. In the 12th and 13th centuries the lower city was the artisans' district, largely inhabited by potters, smiths and tanners.

CENTURIES IN STONE

by Yury Aseev

THROUGHOUT its fifteen centuries of history, Kiev has been one of the most important centres of building and architecture in the eastern Slav world.

The city's early architectural history is difficult to decipher from the fragmentary

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YURY SERGEIEVICH ASEEV, *of the Ukrainian SSR, is a specialist in the history and theory of architecture and has been awarded the Architecture Prize of the Ukrainian SSR.*

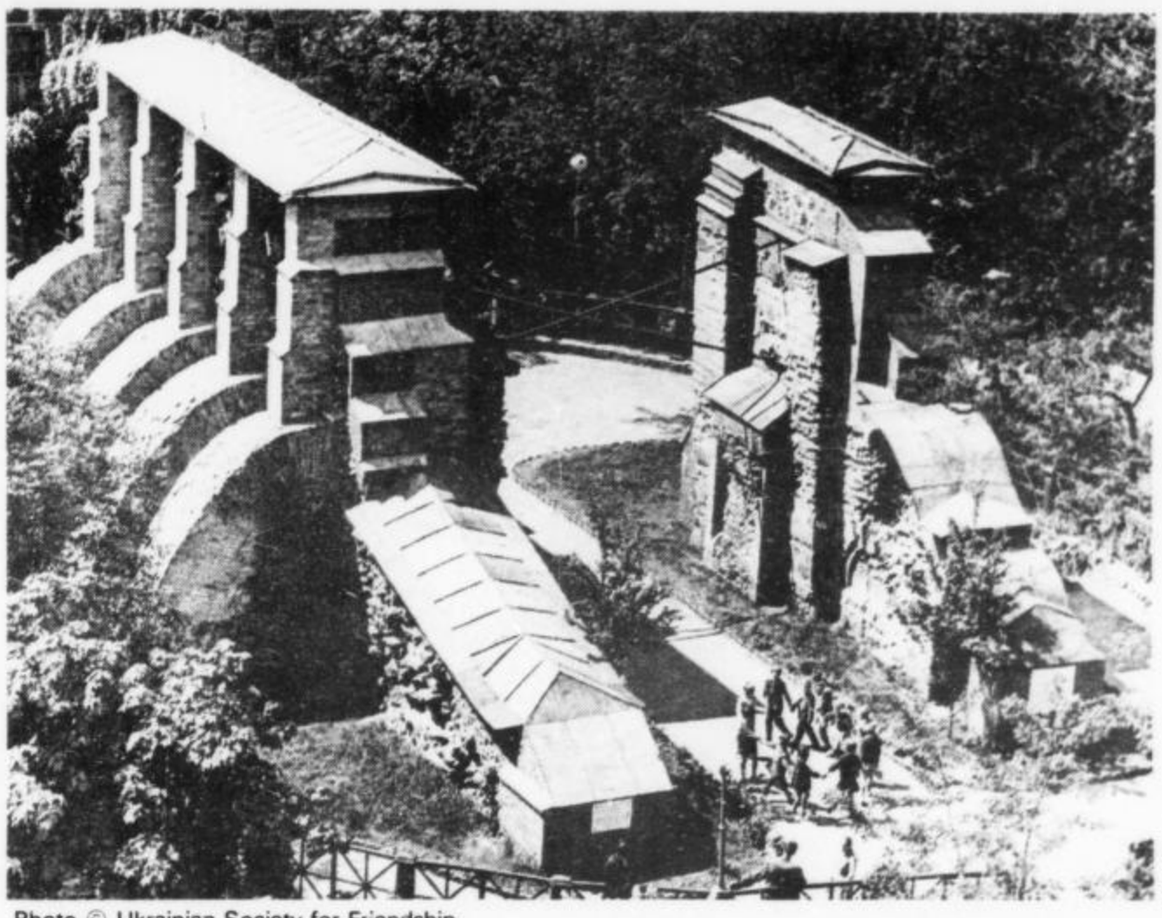
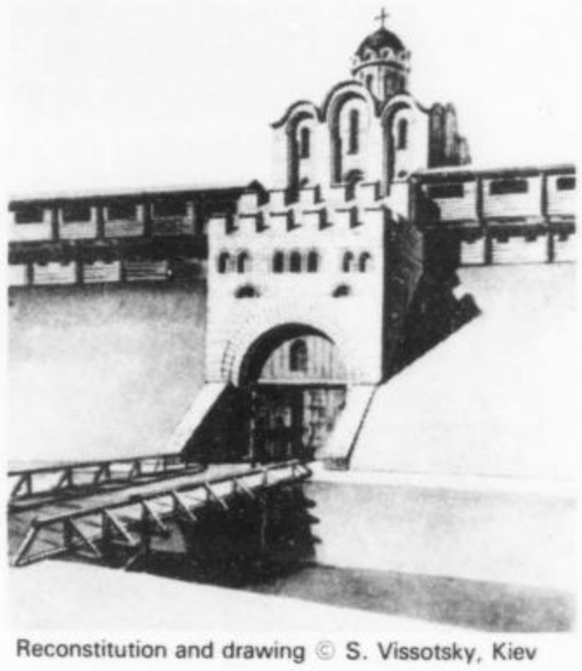


Photo © Ukrainian Society for Friendship and Cultural Links Abroad, Kiev

3

The construction of the stone "Golden Gate" as part of the wooden fortifications of the upper city in the 11th century opened a new phase in the city's development. Above, the Golden Gate today, and (right) a reconstitution of its original appearance.



Reconstitution and drawing © S. Vissotsky, Kiev

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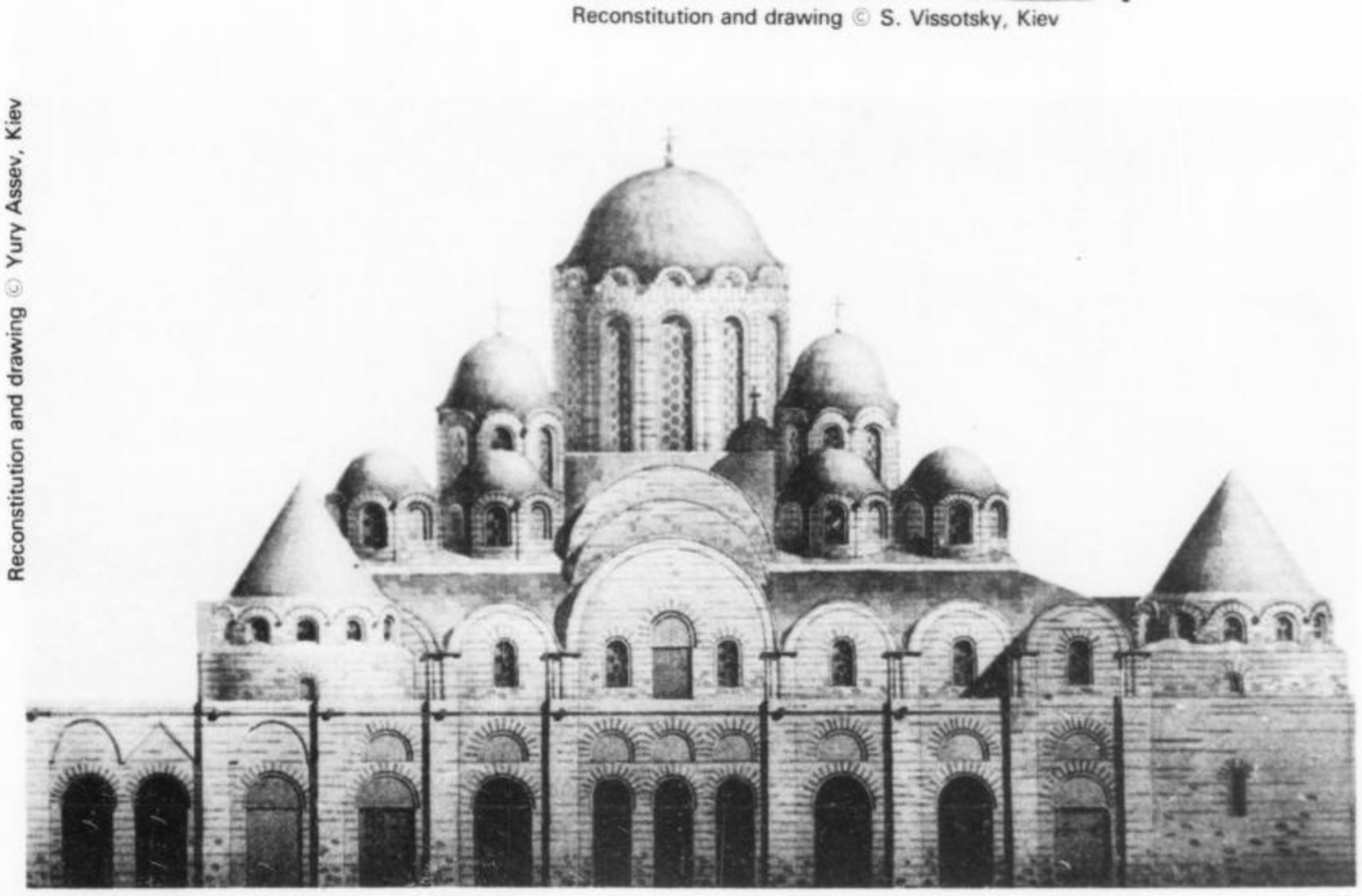

Reconstitution and drawing © Yury Assev, Kiev

5

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6

Cupolas of the cathedral of St. Sophia dominate the skyline in the heart of Kiev. Since it was built in the 11th century the cathedral has undergone many alterations, notably during the Baroque period. Although Byzantine in style, some of its architectural features are distinctively Kievan. It contains an outstanding collection of mosaics and frescoes (see colour pages). Left, St. Sophia as it is today. Above, a reconstitution showing its original appearance.

evidence of early medieval chronicles and the results of architectural investigations. From the sixth to the ninth centuries, Kiev was the chief town of the Polyany, an eastern Slav tribe. It was endowed with strongholds on the hills of Starokievsk ("Old Kiev") and Zamok ("Fortress") which protected the settlements between them. Its growth and intensive construction really began when it became the capital of the ancient State of Kiev-Rus, which united the eastern Slav tribes.

As Kiev-Rus gained in strength, powerful fortifications were built. Wood was the time-honoured building material, and the people of Kiev were carpenters who had from time immemorial acquired the skills of working wood, together with a feeling for the beauty of wooden architecture. The chief method was frame construction.

The chronicles and folklore tell of the picturesque appearance of these wooden buildings (photos 1 and 2) and some of the draughtsmen of the early eleventh century, such as Miloneg and Jdan Nikola, are known by name. However, it only became possible to really imagine what old Kiev must have looked like when, amazingly, old dwellings and streets were discovered ten metres below ground in the Podol district during the construction of the Kiev Metro in the 1970s.

In 1037, a year after Prince Yaroslav the Wise had routed Russia's Pecheneg assailants near Kiev, reuniting the entire country under the city's rule, a new phase opened in its development. That year, a new hilltop site was laid out, the 72-hectare "Yaroslav's Keep", ringed with great walls of wood and earth with the stone-built Golden Gate (photos 3 and 4). Its centrepiece was the Cathedral of St. Sophia, built between 1037 and 1044 and set amid a number of other churches, monasteries and palaces (photos 5 and 6). This architecture recalls that of many buildings in Byzantium, but the galleries running around the cathedral, the two towers set into the west façade and above all the domes, attest to the originality of Kiev's architects. The original form of the cathedral remains in all its grandeur beneath the accretions, especially baroque, of later centuries. Some 3,000 square metres of eleventh-century frescoes and 260 square metres of mosaics of inestimable artistic value have been stripped of later additions and restored.

In the 1130s a new and typically medieval architectural style appeared in Kiev. Instead of the Byzantine courses of stone and brick *(opus mixtum)* that were characteristic of the tenth and eleventh centuries, architects turned to brick alone. Churches became more static in composition. The traditional structure was retained, but Romanesque features were incorporated such as half-columns on façades, narrow windows, and ornamental arcading. The Church of St. Cyril is a good example of this medieval style.

The reunification of the Ukraine with Russia in 1654 was followed by a new phase of construction in stone. Building began again in upper Kiev, and groups of monumental structures rose in the Pechersk and Podol districts. Using their own traditional compositional devices, and stimulated ▶

▶by their contacts with Russian experts, Ukrainian architects developed a vivid national style known as Ukrainian or Cossack Baroque. The church of St. Cyril, built by Ivan Grigorovich Barsky (photo 7) and the Uspiensky cathedral are notable examples of the architecture of this period, while an interesting example of a late seventeenth- and early eighteenth-century residence is Peter the Great's house in the Podol (photo 10).

The eighteenth century is the period of the Baroque style in Kievan architecture. One striking example that still stands is the bell-tower of the Monastery of the Caves (1731-1744), designed by I.G. Shedel (photo 9). The four-tiered belfry soars to a height of 96.5 metres, and when it was built was the highest in Russia. The tower, the tiers of which are adorned with groups of Tuscan, Ionic and Corinthian columns, is the epitome of classical severity. The monastery buildings, like other structures of eighteenth-century Kiev, were largely the work of the monastery architect Stepan Kovnir, who used traditional Ukrainian features in his designs and in the moulding of his façades (photo 8). Another great architect of eighteenth-century Kiev was Bartolommeo Rastrelli, a noted example of his work being the church of St. Andrew.

The Classical period, which begins in the late eighteenth century, is chiefly associated with the work of Andrey Melensky. For thirty years from 1799, Melensky directed building operations in Kiev. Among those of his works which are notable for their poetic inspiration are the rotundas on the Tomb of Askold (photo 11) and in the Florovsk Monastery (1820), and his column commemorating the return of the Magdeburg Law to Kiev (1808). Besides Melensky, a major role in Kievan architecture was played by Vikenty Beretti, who built the University of Kiev (1837-1843), a severe structure with an eight-columned Ionic portico, dark-red façade and black iron fittings (photo 12).

The early twentieth century saw major stylistic changes in Kiev architecture. Elements of eclecticism and Art Nouveau appeared, the most original example of this new trend being the house shown in photo 14 in which the architect Vladislav Gorodetsky gave free rein to his fondness for animal motifs.

After the October Revolution rationalism came to the fore in architecture. The Ukrainian Council of Ministers building (photo 13), designed by Ivan Fomin and Pavel Abrosimov, is particularly representative of Kievan architecture in the 1930s.

Kiev suffered greatly during the Second World War. The city centre was destroyed by the Hitlerite invaders, along with some 40 per cent of the city's housing. In 1945 the great avenue known as the Kreshchatik lay in ruins, the university was burnt out, and many major buildings had been destroyed. The chief architectural problem in the post-war years was to redevelop the Kreshchatik and to restore the central districts nearby. Since then Kiev has acquired many new buildings, especially in the new districts. Whether by building or by restoration work, the architects who are developing modern Kiev are vigilantly protecting the urban fabric that the centuries have formed.

■ Yury Aseev

7 Photo © Yuri Aseev, Kiev

The church of St. Cyril (left) was built around 1146 in upper Kiev. Since extensively restored, it is today a fine example of Ukrainian baroque.

8 Photo © Ukrainian Society for Friendship and Cultural Links Abroad, Kiev

9 Photo © Aurora Publishers, Leningrad

The *Lavra* (as great monasteries were usually called) of Pechersk is a remarkable architectural ensemble which took shape over 9 centuries. Above, engraving by Averi Kozachovski (1728) shows the monastery's Cathedral of the Assumption (1073-1078) which was destroyed during the Second World War. The bell-tower (right) built between 1731 and 1744, survived and is in a good state of preservation. The octagonal structure is 95.5 metres high.

10

An example of Ukrainian Baroque, this house was built for Peter the Great at the end of the 17th century and rebuilt in the mid-18th.

11

Askold's grave, erected in 1809-1810 to a design by A.I. Melensky is an example of the 19th-century classical style (although the upper colonnade was added in 1936). Askold was a prince of Kiev who died in combat in 882.

12

The university of Kiev (1837-1842) by V.I. Beretti. Late Classical style.

13

The Ukraine SSR Council of Ministers building (1935-1938) was designed by I.A. Fomin and P.V. Abrosimov.

14

Crowned with strange creatures, this Art Nouveau house (1901-1902) was designed by the architect V.V. Gorodetsky.

Photos © Taras Chablovski, Kiev

A HUNDRED YEARS OF JAMES JOYCE

by Anthony Burgess

Photo © Gisèle Freund, Paris

Above, Joyce photographed in 1938, three years before his death.

ANTHONY BURGESS *is a prolific British writer of novels and non-fiction who is currently at work on his 45th book. His long-standing interest in James Joyce, who has strongly influenced his work, led him to write a study which was published in the United States under the title* Re Joyce *(Norton, 1965) and in the UK as* Here Comes Everybody *(Faber 1965). He is also the editor of* A Shorter Finnegans Wake *(Faber, 1965; Viking, 1967). A composer as well as a writer, his Broadway musical version of* Ulysses, The Blooms of Dublin, *was presented on the centenary of Joyce's birthday, 2 February 1982.*

Photo © The Beinecke Library, Yale University

Right, portrait of the artist as a young man. Joyce was 22 years old when this photo was taken by his Dublin friend C.P. Curran in 1904, a crucial year in the great author's life. It was 16 June 1904 that he chose as what is known as "Bloomsday" (the day on which the events of his novel *Ulysses* take place), and in October of that year he took the decisive step of leaving Ireland to settle in Trieste. Asked later what he was thinking when Curran photographed him, Joyce replied: "I was wondering would he lend me five shillings."

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Photo Lawrence Collection © National Library, Dublin

LET me begin by assuming, or perhaps merely pretending, that you do not know anything about James Joyce. If you already know something, you are welcome to yawn over the following basic information. James Joyce was an Irishman born in Dublin on 2 February 1882. Other great writers have been born in the Irish capital, including Oscar Wilde, Bernard Shaw and Samuel Beckett, to say nothing of the great poet William Butler Yeats. But it is usual for a great Dublin writer to be Protestant, while James Joyce was a Catholic.

Dublin, though the capital of a Catholic country, had been a British colonial capital for so long that the religion of the Church of England was the religion of the educated, the rulers, the upper class, the Dublin establishment. Joyce was not of the upper class, which is another way of saying that he was a Catholic.

He was educated by Jesuits, who have always provided the most thorough and rigorous education of all the Catholic teaching bodies, and it was intended that he should become a Catholic priest. But in his late adolescence he decided to rebel against everything that he had been taught was holy—the Catholic Church, the holy land of Ireland, the Irish language, the struggle for Irish independence from the imperial British, and even the close bonds of the family. When his mother was dying he refused to kneel down and pray for her.

"I do not think any writer has yet presented Dublin to the world," Joyce wrote in 1905. Although he never returned to Ireland after a visit in 1912, the people and places of his native city remained the raw material of his art. His portrayals of Dublin life reveal meticulous attention to detail. Above, period photo of Grafton Street which, in *Ulysses*, "Gay with housed awnings lured [Bloom's] senses. Muslin prints, silk, dames and Dowagers, jingle of harnesses hoofthuds lowringing in the baking causeway."

Losing his faith in country, family, and religion, he sought a new faith—a faith in art. He became one of the first writers in the English language to regard the making of literature as a religious activity. The poet or the novelist was a kind of priest. His task was to take ordinary everyday experience and convert it into the shining material of art. This is very like the priest's taking bread and turning it into the body and blood of Jesus Christ—the central act of the celebration of the Catholic mass.

He left Ireland in 1904, together with an illiterate girl who had been working as a servant in a Dublin hotel, and went to teach English in Trieste, the Adriatic port which used to be part of the Austro-Hungarian Empire but which is now part of Italy. There Italian became the language of his home and the first language of his children. These children—Giorgio and Lucia—were illegitimate, since Joyce refused to be married. Marriage was a Catholic sacrament, and he had rejected Catholicism. When the war of 1914-18 broke out, he removed his family to Zürich in neutral Switzerland. At the end of that war he took them to Paris, where he lived for the rest of his working life.

In 1940, with all his books written and a new war raging, he sought refuge in Zürich again, and in the following year he died. By this time he was regarded as the most daring experimental writer in the world. Forty-one years after his death he is considered to be one of the great classical writers—like Dante, Shakespeare and Goethe. Why?

Joyce wrote very few books. He produced two little volumes of undistinguished verse, a mediocre stage play, and three novels. The first novel is called *A Portrait of the Artist as a Young Man* and is about the author's own upbringing in Catholic Dublin. It is remarkable for the brilliance of its writing and for the frankness with which Joyce displays the growth of a young mind and body, with all the sexual and moral problems which a sensitive young Irish Catholic might be expected to suffer. Joyce found it extremely difficult to have this novel accepted by a publisher. No publisher could understand this new way of writing, and the candour of its revelations was too much for that non-permissive age—the period of the First World War. In 1922 Joyce produced his great masterpiece *Ulysses,* and it is this ▶

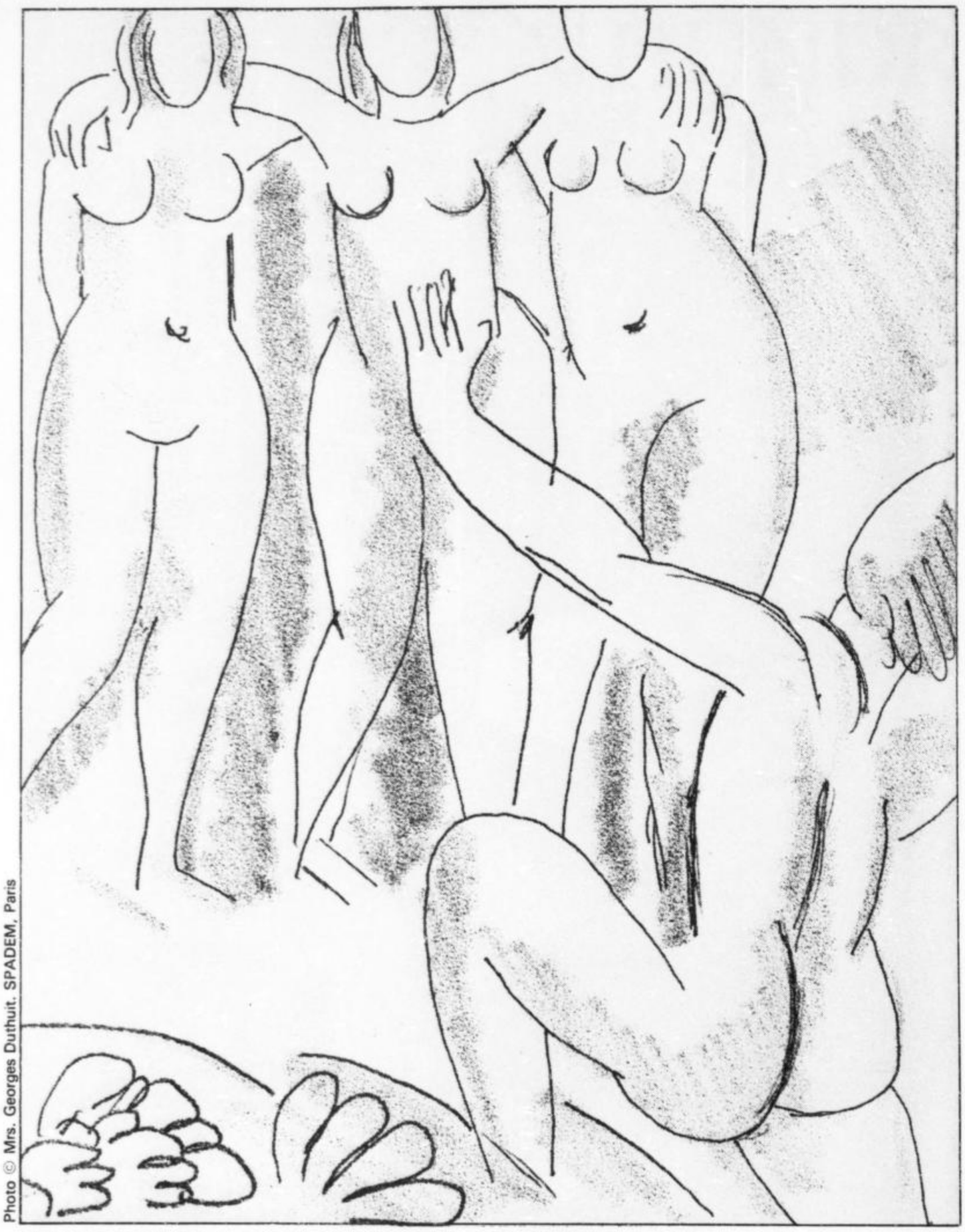


Photo © Mrs. Georges Duthuit. SPADEM, Paris

When Henri Matisse agreed to illustrate *Ulysses* in 1934 for a special American edition, Joyce went to great lengths to make sure that he got the Irish details right. However, Matisse went his own way. When asked why his drawings bore so little relation to the book he frankly admitted that he had not read it. He had based them on Homer's *Odyssey*. Above, Matisse's lithograph of the Nausicaa episode.

Photo Richard Ellmann: *James Joyce*, Oxford University Press © Richard Ellmann 1959

Joyce himself drew this caricature of the hero of *Ulysses*, Leopold Bloom, in the 1920s. The Greek text is the opening of Homer's *Odyssey*—"Tell me, Muse, of the man of many devices..."

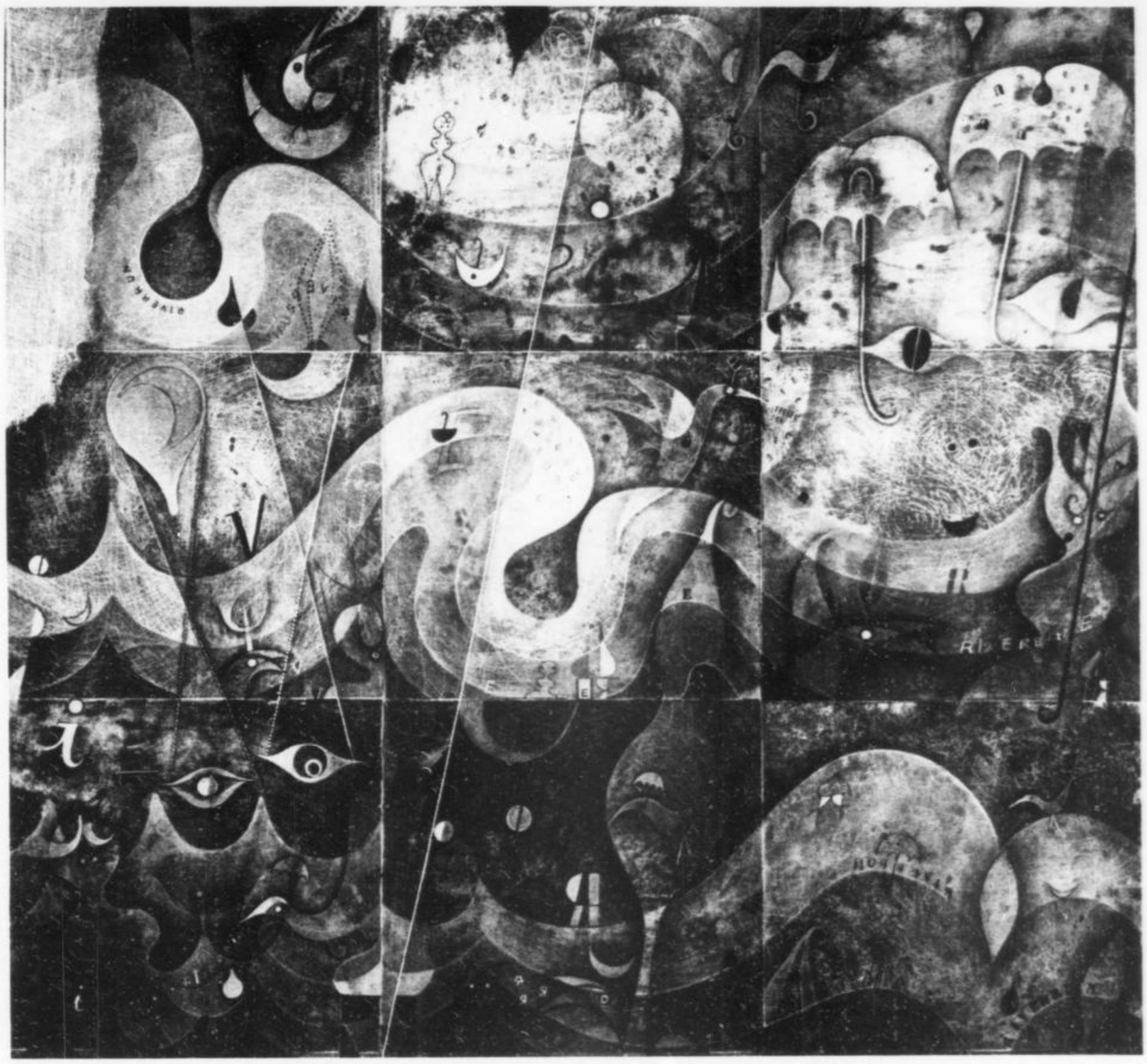
Joyce drawn by the Rumanian sculptor Constantin Brancusi.

Photo © Lockwood Memorial Library, State University of New York at Buffalo, USA

▶book which has ensured his acceptance as the greatest novelist of the twentieth century.

We must note one curious fact. When Joyce left Ireland in 1904 he determined never to return, and he never did, except for two very brief visits to Dublin. He lived all his life as an exile from his native city and yet he wrote about nothing but the people of that city. *Ulysses* is a very long book, and yet it restricts itself to the activities of a single day in Dublin—16 June 1904. It has a hero, whose name is Leopold Bloom. He is half-Jewish and he works as an advertising canvasser for a newspaper which still exists called *The Freeman's Journal*. An advertising canvasser is a man who persuades shops and other business enterprises to place advertisements in newspapers. Bloom is married to an Irishwoman brought up in Gibraltar. Her name is Molly and she is a well-known Dublin singer, and she is also unfaithful to her husband. At four o'clock in the afternoon she commits adultery with Blazes Boylan, the man who is going to take charge of her forthcoming tour of Ireland in a series of song recitals. She and Bloom live together, but something has gone wrong in their marriage. They had a little son called Rudy or Rudolph (after Bloom's father), and he died a few days after his birth. They both feel guilty about this, though it is nobody's fault, and they are shy of sex. Bloom has a strong desire to be the father of a son. What happens on 16 June 1904 is that he finds a son.

This son is James Joyce himself at the age of twenty-two, under the guise of a young poet named Stephen Dedalus. Stephen

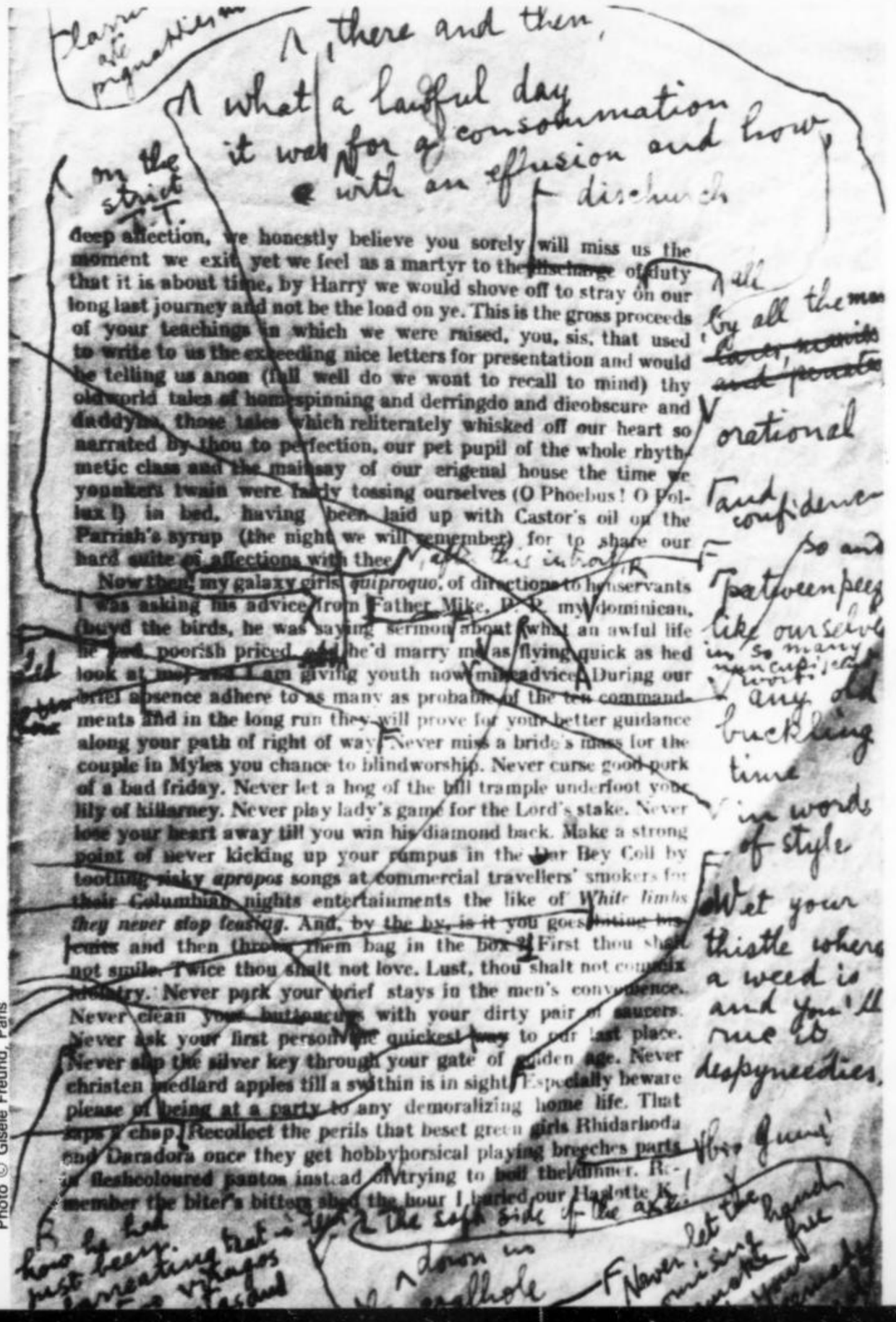


Joyce worked for over 16 years on his last book *Finnegans Wake,* "a night view of man's life", which was published in May 1939. As its composition went ahead, he published parts of the new novel in magazines under the title "Work in Progress." Below, page proof, heavily corrected by Joyce, of part of "Work in Progress" prepared for publication in the avant-garde literary review *transition*. Right, *Aux Fenêtres du Fleuve* ("At the windows of the river", 1972) is a work by the French artist Jean Lancri inspired by the letters of "Riverrun", the first word of *Finnegans Wake*.

Photo © Jean Lancri, Meaux

spends the evening getting drunk in the brothel district of Dublin. Bloom is worried about him and tries to extricate him from a fight with two British soldiers. He has, in other words, a paternal attitude towards him. He takes him home, gives him a cup of cocoa, and suggests that he take up lodgings with the Blooms. We don't know whether Stephen does or not. The book ends before anything is decided. All we know is that contact has been made between an ordinary Dublin man who, because he is half-Jewish, feels himself to be a stranger in a Catholic city, and a young Irish intellectual. Molly Bloom, of course, dreams of taking Stephen as a lover. A new pattern of relationships is being formed in three lives, and that is what the book is about.

It is not much of a story, you will say. Nothing much happens. It is not a spy thriller or a tale of love. But what it certainly is is a representation of human life as it is really lived. Joyce has invented a technique known as the interior monologue, which lets us into the minds of his characters and allows us to hear their innermost thoughts and desires. As some of these desires are sexual, and are expressed very frankly, *Ulysses* got into trouble with the state censors of various countries, and there are still countries where you can't get hold of the book. There is no reticence at all in the kind of language the characters use in their thinking and feeling, and this frankness still shocks readers more accustomed to romances and thrillers than to true literature. After all, it is the duty of literature to tell the truth about life, and Joyce took this duty with extreme seriousness. ▶



deep affection, we honestly believe you sorely will miss us the moment we exit yet we feel as a martyr to the discharge of duty that it is about time, by Harry we would shove off to stray on our long last journey and not be the load on ye. This is the gross proceeds of your teachings in which we were raised, you, sis, that used to write to us the exceeding nice letters for presentation and would be telling us anon (full well do we wont to recall to mind) thy oldworld tales of homespinning and derringdo and dieobscure and daddyna, those tales which reliterately whisked off our heart so narrated by thou to perfection, our pet pupil of the whole rhythmetic class and the maidsay of our erigenal house the time we yonkers twain were lardy tossing ourselves (O Phoebus! O Pollux!) in bed, having been laid up with Castor's oil on the Parrish's syrup (the night we will remember) for to share our hard suite of affections with thee.

Now then, my galaxy girls, *quiproquo*, of directions to housservants I was asking his advice from Father Mike, D.D.R., my dominican, (boyd the birds, he was saying sermon about what an awful life he led, poorish priced, and he'd marry me as flying quick as hed look at me) and I am giving youth now mine advice. During our brief absence adhere to as many as probable of the ten commandments and in the long run they will prove for your better guidance along your path of right of way. Never miss a bride's mass for the couple in Myles you chance to blindworship. Never curse good pork of a bad friday. Never let a hog of the hill trample underfoot your lily of killarney. Never play lady's game for the Lord's stake. Never lose your heart away till you win his diamond back. Make a strong point of never kicking up your rumpus in the Bar Bey Coll by tooting risky *apropos* songs at commercial travellers' smokers for their Columbian nights entertainments the like of *White limbs they never stop teasing*. And, by the by, is it you goes [illegible] penies and then throws them bag in the box? First thou shalt not smile. Twice thou shalt not love. Lust, thou shalt not commix adultery. Never pork your brief stays in the men's convenience. Never clean your buttoncues with your dirty pair of saucers. Never ask your first person the quickest way to our last place. Never slip the silver key through your gate of golden age. Never christen medlard apples till a swithin is in sight. Especially beware please of being at a party to any demoralizing home life. That traps a chap. Recollect the perils that beset green girls Rhidarhoda and Daradora once they get hobbyhorsical playing breeches parts in fleshcoloured pantos instead of trying to boil the dinner. Remember the biter's bitten shed the hour I buried our Hadotte K.

Photo © Gisèle Freund, Paris

But *Ulysses* is much more than a truthful account of the innermost thoughts and desires of a group of Dubliners. The title refers to the hero of an epic poem by the ancient Greek poet Homer, the *Odyssey,* which tells of the adventures of Odysseus, as the Greeks call him, or Ulysses, as the rest of us call him, in his attempts to return to his native island of Ithaca after the Trojan wars. Ulysses meets giants and nymphs, magic, storms, enchantments, but he comes through intact and unharmed through the exercise of strong will and cunning. In Joyce's book Leopold Bloom is a modern Ulysses, all of whose encounters during his Dublin day are humorously exact counterparts of the adventures of his heroic prototype.

Joyce is trying to show us that the ordinary man can be heroic, that modern life is as strange and dangerous as the life depicted in the ancient epics—but he shows us this very comically. *Ulysses* is a book that makes us laugh. If Bloom, the new Ulysses, has comic adventures, the language in which the book is written has comic adventures too. Words behave strangely. Other books are imitated or parodied. One very long chapter is presented in the form of a fantastic play, another is a monologue without punctuation, yet another tries to imitate a piece of music. This sounds difficult, but it is really funny, lively and heartening. Joyce took big risks, as a great author should, but he produced a big success—the most original novel of the century.

In 1939, just before the outbreak of the Second World War, Joyce produced his last book, on which he had spent seventeen years of hard labour—made all the harder by increasing difficulty of sight: his eyes were diseased, and the disease was probably the result of privation in his early days. The book is called *Finnegans Wake*—an untranslatable title. The word *wake* means to be aroused from sleep, but it also means the Irish custom of holding a drinking party over the corpse of a recently deceased member of the family. Finnegan is the name of a mythical Irish giant, but it is also the name of the hero of a New York Irish song—Tim Finnegan, who falls from his ladder drunk, who appears to be dead, who has a wake held over his body, but who springs back to life when a gallon of whisky is splashed on to him. What Joyce is doing here is giving us a story of death and resurrection, but all in the form of a dream.

In *Ulysses* Joyce had exhausted the literary possibilities of presenting the human day. In *Finnegans Wake* he turns to the human night. His hero, whose name is Earwicker, is an innkeeper in Dublin who goes to sleep after a busy Saturday night serving beer and whisky to his customers. In his dream he re-enacts the whole of human history, which is always about human sin. But human sin presupposes human energy, and the great sinners, from Adam and Eve to Adolf Hitler, have all been concerned with building new human societies. Man falls, but man's fall is cyclical, and in a circle to fall is also to rise again. Human history is circular, in that the same things recur over and over again, and Earwicker's dream, in which he takes the roles of all the great figures of history and myth, has no beginning and no end. What makes *Finnegans Wake* an exceptionally difficult book is the language in which it is written.

Joyce believed that the language of dream should be a universal language, because dreaming man transcends nationality and the national language he has been taught to speak. So Joyce fabricated an appropriate idiom for his universal dream by taking all the languages of Europe and mixing them together. His language is appropriate to a kind of mad Unesco, because you find German, French, Italian and Spanish jostling with the Slav and Scandinavian tongues but all united under the banner of English syntax. It is not surprising that the book has never been wholly translated, for how do you translate a universal language? It already contains its own translations. What sounds impossibly difficult is, in fact, very funny and often very moving. But you have to spend a good deal of your life studying the book. I have been reading it for the last forty-three years, and I am still puzzled by a great deal of it. If I live long enough, I shall perhaps understand it all. We may grumble at the book, but we cannot deny that it was written by a brilliant and ingenious writer in love with language and equally in love with humanity.

It is Joyce's originality and courage we celebrate in this centenary year of his birth. He himself celebrated ordinary people, the suffering and humorous citizens of a modern city, and on them he poured the riches of history and language. He is the greatest comic writer of the age, and the only novelist who has ever brought the art of words close to the art of music. Though dim of sight he had a superb ear and, incidentally, a superb tenor voice. No one who loves books can ignore him. As for those who, like myself, write books, we regard him as our master, the mad Irishman who taught us to take our art seriously, the sane Irishman who showed us what human beings are really like.

■ **Anthony Burgess**

Drawing © Lord Harmsworth. Iconography Collection, Humanities Research Center, The University of Texas at Austin

Asked whether *Finnegans Wake* were a blending of literature and music, Joyce replied, "No, it's pure music." "But are there not levels of meaning to be explored?" "No, no" said Joyce, "it's meant to make you laugh."

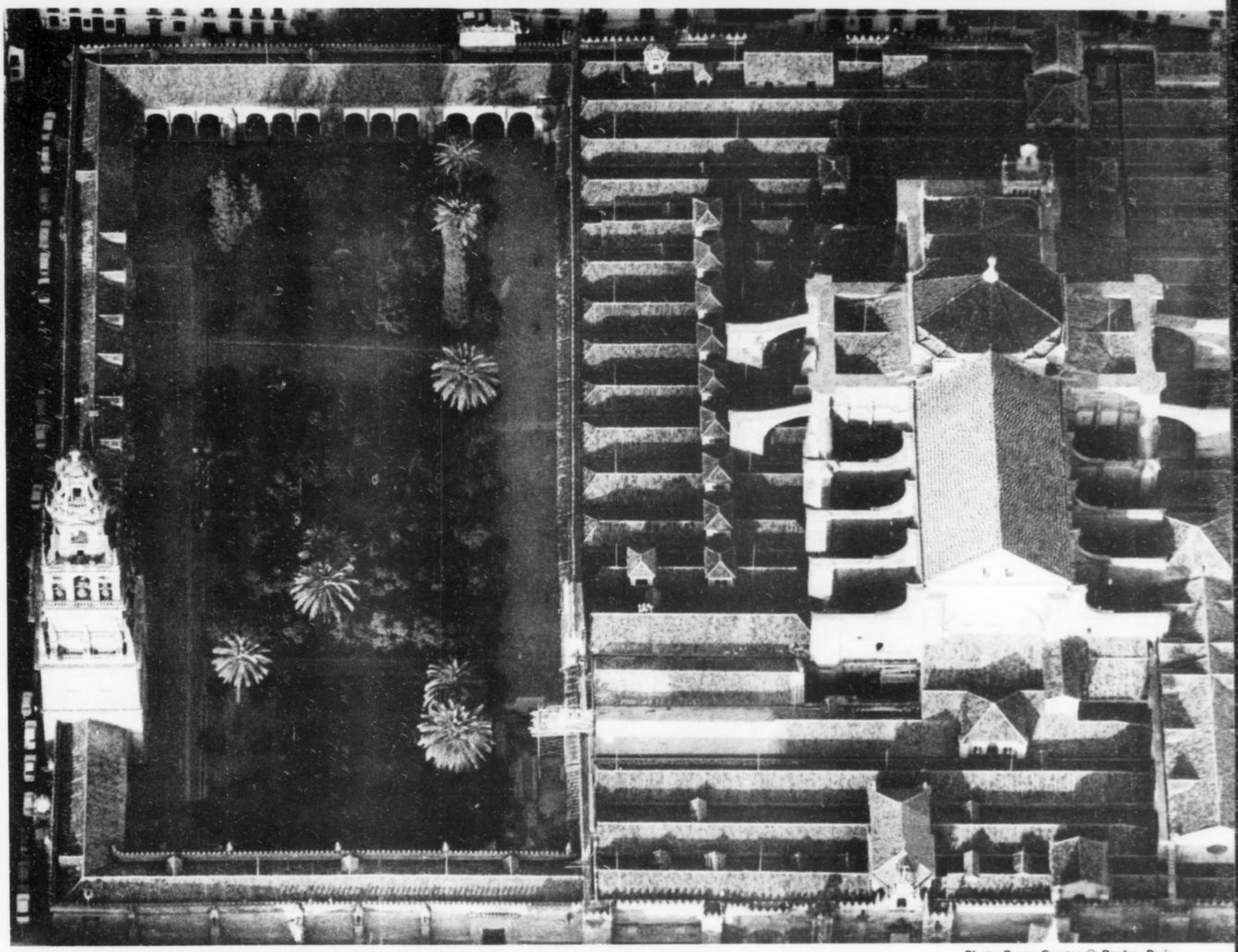


Photo Georg Gerster © Rapho, Paris

Aerial view of the Great Mosque at Cordoba in southern Spain. Founded around 784 AD, it is one of the oldest mosques in Islam. The harmony and grandeur of the mosque was disturbed in the 16th century when the Christian kings of Spain built a Renaissance-style cathedral within its walls.

THE POETS OF MUSLIM SPAIN

by Emilio García Gómez

THE extent to which Muslim civilization can in substance be regarded as completely original has long been a matter of controversy among oriental scholars. One thing however is certain, throughout its existence its outward forms and manifestations have always borne the indelible, unmistakable stamp of Islam. A carpet has nothing to do with Islam, and yet a "Muslim carpet" can be recognized a thousand miles away. A garden may have nothing in common with Islam, but a "Muslim garden", like that of the Generalife in Granada, is in its very essence Islamic. Nevertheless, poetry, which Islam inherited not so much from other civilizations as from "Arabism", from the times of "anti-Islamic" darkness *(jahiliyya)*", must be considered a special case.

There is a sura in the Qur'an, the "sura of the poets", which is not exactly complimentary to them and taxes them with being "impostors". It is true that this can be construed in rhetorical terms as defining the "unreality" and "conventions" inherent in any lyric poetry. In any event, the Prophet finally admitted the claims of poetry and even had his own official praise-singers. Poetry, the "archive of the Arabs" *(diwan al Arab)*, was adopted by Islam. It is likewise true that, much later, purely religious poetry of ascetic or mystical content developed, some of it very striking. But most interesting of all, to my mind, is the "Muslim stamp" that has indubitably been left on the most outstanding secular poetry, even in its most frivolous and indeed at times spiritually daring aspects. A "Muslim poem" is Muslim to the core and could not be anything else.

The most inviting field of research for the study of the "Islamization" of poetry is that of the non-Arab countries penetrated by Islam, setting aside the case of Persia, where an altogether different phenomenon occurred in that the local language continued to be used. We can confine ourselves to Muslim Spain *(al-Andalus)* where, although bilingualism was current up to the end of the ▶

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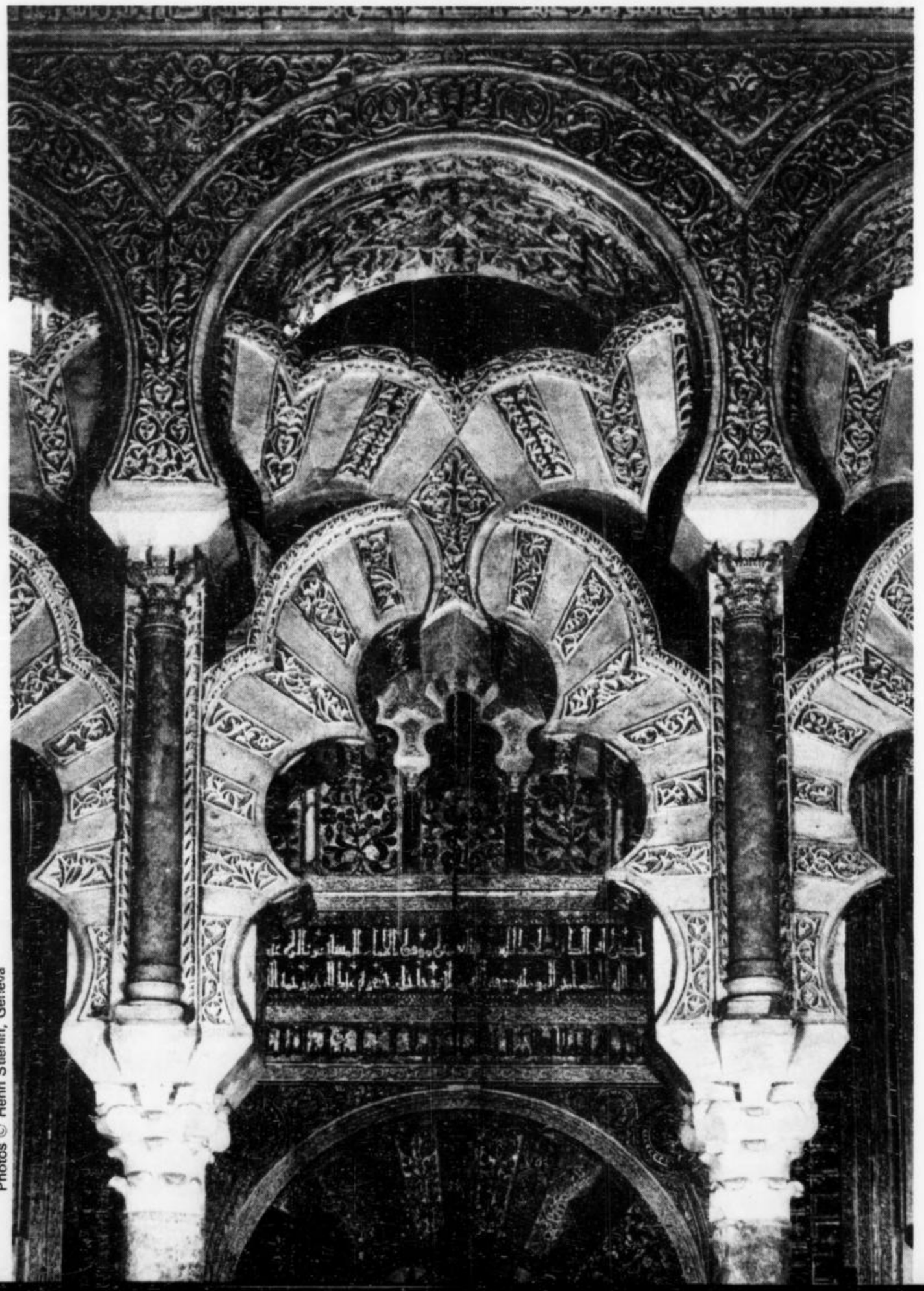
For several centuries after its conquest by the Arabs in 711, Cordoba was the capital of al-Andalus, Muslim Spain, and a major centre of art and culture. It grew to be a city of 250,000 inhabitants, with a university and a great mosque, and flourishing political and commercial life. It was the birthplace of major writers and philosophers such as Ibn Tufail, Averroes and Maimonides, and of the two greatest poets of al-Andalus, Ibn Hazm, the author of "The Necklace and the Dove", and Ibn Quzman. Left, arches and columns in the great mosque. Below, another view of the mosque: interlaced arches in the mihrab antechamber.



Photos © Henri Stierlin, Geneva

▶twelfth century, the local language did not gain the upper hand and poetry, notwithstanding certain regional idiosyncracies, is undoubtedly Islamic. There was, of course, specifically religious poetry, from Al-Ilbiri to Ibn 'Arabi or the mystical *zejeles* of Shushtari, but the main secular current is so "Muslim" that, together with architecture, Arab-Andalusian poetry can be regarded as being one of the main specific creations of *al-Andalus*.

Here again, an original and important feature can be seen in the existence of this poetry side-by-side with indigenous poetry in Spanish Romance language. These two types of poetry—Arabic and Romance—were originally unaware of one another's existence, although they eventually came to blend into new styles. But no sooner had they done so than they went through a process firstly of "adaptation" and then of "reabsorption". No matter how cursory the analysis of these Andalusian developments, they bear fascinating witness to the deep-rooted "Islamization" of Arab poetry in all the countries in which it was introduced.

In every civilization or language, literature has always begun with poetry rather than with prose, and this accounts for the importance of the place occupied by poetry. In Arabic literature, however, it performs an even more essential function because, like the poetry of Homer in Greece, it was already perfect when it first came into being and, in a civilization without any epic tradition, plastic arts or drama, it had to act as a substitute for all those forms (inasmuch as they can be likened to Western models) and to serve a whole range of purposes, from political propaganda to love letters.

In Muslim Spain, Arabic poetry in its

The poetry of "courtly love" composed by the medieval troubadours of France, Italy and Spain was probably inspired in part by the music and love poetry of al-Andalus. The great Arab-Andalusian poets such as Ibn Hazm and Al-Mu'tamid, King of Seville, presented in their work a "platonic" conception of love, while the structure of the poems of the troubadours bears a curious resemblance to that of the Hispano-Arabic *zejel*, notably in its four-lined verses. Above and below left, two scenes from *The Story of Bayad and Riyad*, a tale of courtly love originating in eastern Islam, are depicted in a 13th-century manuscript which may have been produced in al-Andalus. Below, troubadours are shown playing the lute, an instrument of Arab origin *(al-lud)* in a 13th-century manuscript of the *Cantigas de Santa Maria* by the Spanish king Alfonso X the Wise, a noted patron of the troubadours.

Photo © Library of the Monastery of the Escurial, Spain

Photos © Babey © Ziolo, Paris

most consummate form probably came to the country with the first military contingents and was cultivated, for better or for worse, by all educated men. To cite only a few names, Gazal, Ramadi, Ibn Hani, Ibn Abd Rabbih, Ibn Shukhais, Mushafi and Ibn Darraj all mark different phases in its development. When the *diwan* of Mutanabbi reached Spain at the beginning of the tenth century, it became an established form and subsequently assumed a tone that has come to be known as "neo-classical".

It may be asked whether this poetry can be compared with that of Islam in the Near East. Indeed it can, but not in all respects. It still continues to be "provincial" in outlook although distinguished in tone and, moreover, it is still too dependent on Baghdad. It was only towards the end of the Caliphate of Cordoba, in the latter years of the tenth century, that two leading writers, Ibn Shuhaid and Ibn Hazm, seemed intent on giving it a Hispanic flavour and on raising it to a level comparable with that of the Near East in both form and intellectual content. But the civil war *(fitna)* was to put paid to those hopes.

The eleventh century, during the reign of the *taifas* (princelings who carved up Arab Spain after the fall of the Caliphate of Cor- ▶

▶doba in 1040), was to be its "Golden Age", although the standards reached were perhaps lower than those maintained by Ibn Shuhaid and Ibn Hazm, they were, to my mind, still very high, considering the new perspectives they opened up and the very large number of skilful practitioners, of whom we need mention only two: Ibn Zaidoun and Al-Mu'tamid, king of Seville.

This new and splendid resurgence went into decline again with the arrival of the two African dynasties. In the first half of the twelfth century under the Almoravides (the Muslim sect and dynasty that ruled over Morocco and part of Algeria and Spain from 1055 to 1147), Andalusian Arab poetry lapsed into decadence, except in the region of Valencia, although, curiously enough, given the period and what was happening in other Muslim countries, it was "aware" of its predicament and grieved over it. This was the time when the great anthologies were compiled.

From the mid-twelfth to the mid-thirteenth centuries under the Almohades (the dynasty that overthrew the Almoravides) poetry took on a fresh lease of life and assumed a solemn and majestic tone, with the exception of a few admirable intimate cameos. Finally, towards the end of the fifteenth century, the collapse was complete. The technical pattern for lyric poetry continued to be perfect, but its soul had fled. At best, it was decorative. Thus it was that perhaps its last representative genius, Ibn Zamrak, ended up by decorating the walls of the Alhambra, in the most luxurious poetry edition history has ever known. It was to die a noble death gracing the walls of the palace.

All that has been preserved of Andalusian Arab poetry are a number of personal *diwans,* far fewer than those in the Near East. We know them through anthologies and sometimes relatively short fragments. This fragmentation is due to the rules of Arabic rhetoric, which seldom allow verses to run on, so that they each contain a complete encapsulated thought or at least a whole grammatical sentence. It is poetry reduced to a fine multi-coloured dust that sparkles like diamonds. Since the effect of the fragmentation was naturally to single out the best and to discard the dross, we are left with a set of prodigious verbal Alhambras, in which the most striking features are feeling and passion or, in some instances, novelty and sensibility, but seldom intellectual precision.

Virtually all poetic forms were employed. The most beautiful metaphors gradually became commonplace, to the point that they could be said to be stereotyped. They obey the law of "diminishing gradation": men compared to animals, animals to flowers, flowers to precious stones, and so on. A tulip, for instance, becomes a ruby. As time went on, the rhetoric became stilted and fossilized and created a rather ponderous effect. However, since this poetry died out earlier in Spain than in other Muslim countries, it did not know the sterile decay of old age.

In this first example Ibn Hazm speaks in a modern pre-Freudian vein of the ghostly spirit of his loved one:

I must needs know what it is and how it came.
Was it the face of the Sun? Or was it the Moon?
Was it a pure and rational idea?
Or was it the image conjured up by thought?
Was it a ghostly spirit forged of illusions that seemed to take on flesh before my eyes?

Ibn Zaidoun, in his celebrated poem about absence *(nuniyya)*, evokes his loved one, the princess Wallada:

None could tell that we lay together
attended only by our love,
accomplices of the complaisant morning star
with eyelids sealed from prying eyes:
concealed in the bosom of darkness,
like two secrets
risking
betrayal from the lips of the dawn.

Al-Mu'Tamid, king of Seville, wrote the following epitaph for himself:

With their endless weeping, the clouds moisten the soft earth, Oh tomb of exile enveloping the remains of King Ibn Abbad.
By his side you station in attendance three illustrious virtues:
wisdom and grace and mercy.
And fertile plenty, come to root out famine, and water for times of drought.

But perhaps the culminating point of the descriptive ease and epicurean elegance represented by the Valencian school is to be found in Ibn al-Zaqqaq:

She came in the dead of night, her shade jet-black like her hair.
Goblets of pure wine she tendered me, with their aromatic perfume.
Yet another beverage was pressed upon me by her eyes and lips.
Three times I fell inebriate: from the goblet,
from her mouth and from her dark eyes.

This being said, it should be added that Andalusian Arab poetry also displayed a very surprising feature in that, alongside its "classical" form, there existed popular verses that are generally acknowledged as being a typically Andalusian invention.

In the thirteenth century, the Tunisian encyclopaedist Tifashi, drawing on very old traditions, wrote that "In olden times, the songs of the people of *al-Andalus* were either in the Christian style or else in that of Arab camel-drovers".

Thus, two poetic styles existed side by side and yet with their backs turned to each other! However, at the end of the ninth century and the beginning of the tenth, they were "merged" in a form devised by Muqaddam Ibn Mu'afà Qabri, which was known as the *muwashshaha.* Unlike the *qasida,* this form consists of stanzas and has a variety of rhymes. It is not possible to go into details here, but the main feature is that the poem was originally "based" on a Christian couplet in the Romance language of *al-Andalus.* Here is an example of one of those couplets:

Komo si filiyolo alieno
non más adormes a mew seno
Like another's child,
You no longer sleep at my breast

This short couplet, which was known as the *kharja,* meaning ending or "envoi", was set at the end of the poem. Fifty or more or these couplets have been preserved in the Romance language and, in spite of the controversy surrounding them—or indeed because of it—they are in the process of revolutionizing studies into the origins of this poetry.

As was to be expected, as a result of the hostility voiced by the classicists, the earliest *muwashshaha* have disappeared, but some of them have come down to us from the eleventh century, while others date from as late as the end of the twelfth century. In the course of the same two centuries, and again on account of the hostility of the classicists, the *kharja* eventually came to be written in Arabic dialect or colloquial Andalusian. The rest of the poem was in the classical language, so that we have the two forms existing side by side and merging.

The end of the eleventh century and the early years of the twelfth saw the emergence in *al-Andalus* of another important and novel feature: the invention of the *zejel* or *zajal,* which may have been conceived by the philosopher and musician Ibn Bajja or Avempace. The *zejel* is derived from the *muwashshaha,* from which it differs in being composed entirely in spoken Andalusian Arabic, in being sometimes very long, and in often dispensing with the *kharja.*

This form was relatively short-lived, for only a few early and confused examples exist, together with a number of not very striking sequels in the work of only one great poet, Ibn Quzman, who lived in the first half of the twelfth century and from whom, by chance, we have an almost complete *diwan.*

To my mind, Ibn Quzman is the greatest poet of Andalusian Arab literature, classicists not excepted. It is a title which I feel he deserves on the grounds of his innovative sense, breaking as he did with almost all the conventional subject-matter of classical poetry, and of his originality, as reflected in his deliberate use of the popular language in a great work of art. Breaking out of the classical mould, he displays incomparable freshness and spontaneity, giving free rein to his imagination in handling themes that are remarkably close to those of the novel or the theatre. Indebted to no one and quite unlike anybody else, Ibn Quzman is an authentic genius.

■ **Emilio García Gómez**

If the culture of al-Andalus reached its zenith at Cordoba, it had a magnificent late flowering at Granada, especially in the royal palace of the Alhambra. This roundel of stucco-work consisting of Arabic script is one of several in the Sala de las Dos Hermanas (Hall of the Two Sisters) at the Alhambra. The roundels are in fact poems by Ibn Zamrak, the Granada vizier-poet who was one of the last representatives of Arab-Andalusian poetry. The verses here sing of the beauty of the Alhambra: "The Twins stretch out a friendly hand to her, And the celestial moon whispers confidentially."

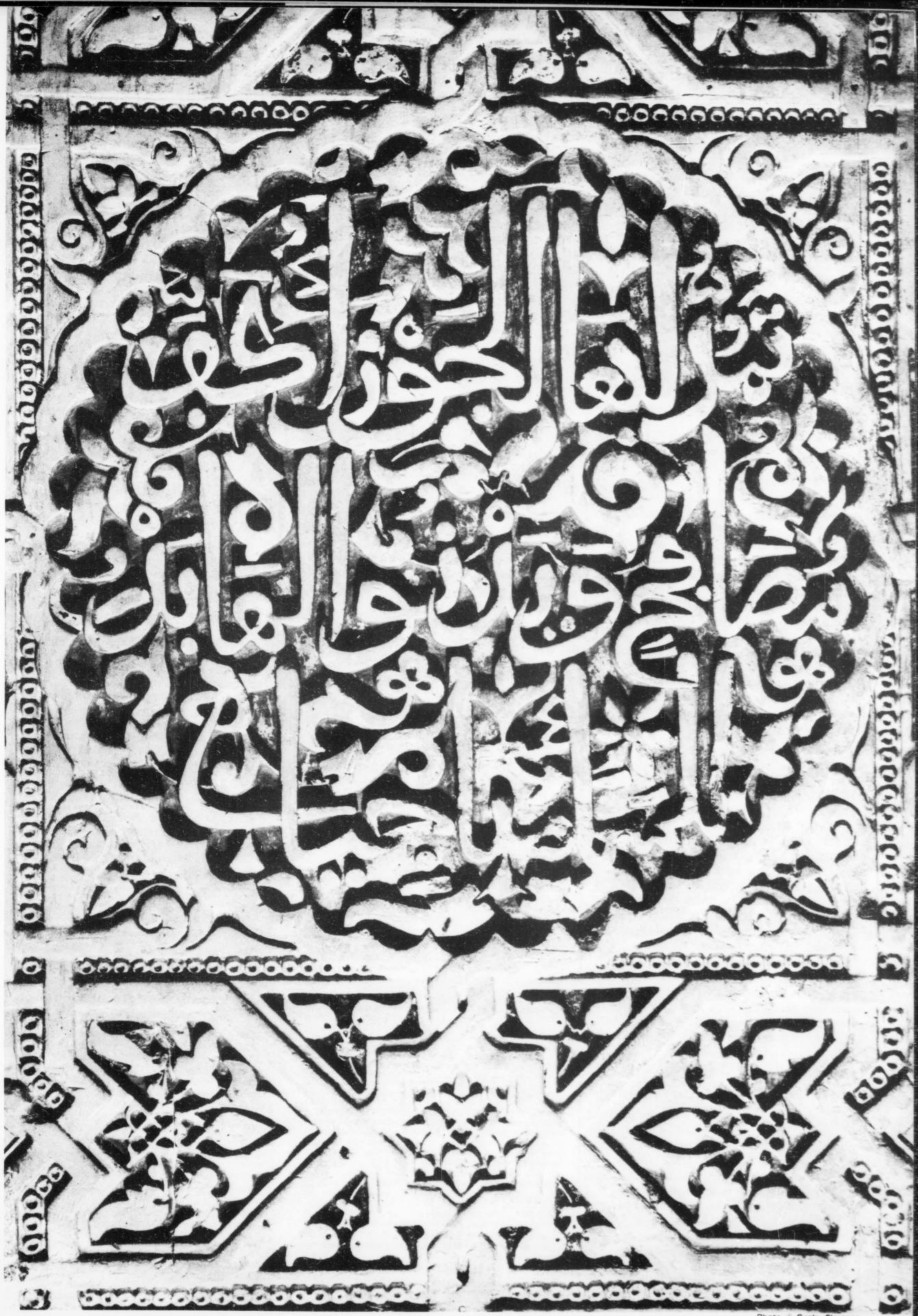


Photo © Scala, Florence

UNESCO NEWSROOM

Young people proclaim the rights of the elderly

Over 350 persons, young and less young, took part in a "Young people's human rights day" held at Unesco's Paris headquarters on 10 March. Unesco regularly organizes such human rights days, which are connected to a contemporary world problem. This year's theme, "the rights of the elderly", is also that of the United Nations World Assembly on Aging which is being held in Vienna from 26 July to 6 August 1982. The young participants strongly expressed their opinion that there should be no barriers between the generations and rejected the generalized forms of discrimination of which both young and old are victims. Many of the young participants drew a parallel between a country's level of development and the extent to which the integrity of the family was maintained. "In the poor countries the old remain in the bosom of the family", they pointed out, "but when a country develops it increasingly tends to abandon its old people". The young people wrote a number of articles taking into account the situation of elderly persons and suggested that these articles be added to the Universal Declaration of Human Rights. A photo exhibition prepared by Unesco in collaboration with some 30 national commissions and several international non-governmental organizations presented a vivid picture of old people in various world regions.

Lebanon's literary treasures on show at Unesco HQ

A 350-exhibit display, "Lebanon and the Book", was held recently at Unesco's Paris Headquarters. The exhibits ranged from Phoenician inscriptions and ancient manuscripts to books printed in Syriac and Arabic from the 17th century on, and the first Lebanese newspapers founded in the 19th century. Inaugurating the exhibition on behalf of the Director-General, Mr. Chikh Bekri, Assistant Director-General of Unesco, stressed the outstanding contribution of Lebanon to Mediterranean civilization and to Oriental studies and pointed to the importance of the exhibition in a year which marks the 10th anniversary of International Book Year and will see the World Congress of the Book in London next June.

Colour film highlights 'channels for Co-Action'

A 7 1/2-minute 16 mm colour film, *Channels for Co-Action,* has been produced to help publicize Unesco's Co-Action Programme, which offers individuals and groups the opportunity to participate in self-help community projects throughout the world. The film, available on loan, evokes some of the main targets of Co-Action: education and literacy work, assistance to the disabled, and the promotion of women's status. In 1981 an estimated $ 1 million worth of UNUM cheques (Unesco Unit of Money) were attributed to over 80 Co-Action projects in developing countries. Requests for further information should be addressed to: Co-Action Programme, Unesco, 7 Place de Fontenoy, 75700 Paris.

The drug dilemma

Many readers have written to ask for further details about the new study published by the World Health Organization on which several articles in our January 1982 issue were based. The title of the study is *Drug Problems in the Sociocultural Context: A Basis for Policies and Programme Planning.* It is no. 73 in WHO's Public Health Papers series and can be obtained from the World Health Organization, 1211 Geneva 27, Switzerland.

Reading exhibition to coincide with World Book Congress

"Books Live", a display of over 20 schemes for encouraging adult literacy and the promotion of reading is to be held in London at the Central Library of the Royal Borough of Kensington and Chelsea from 3 to 8 June. Drawing on material from developing and industrialized countries throughout the world, the exhibition will consist of posters, giveaways, charts and sales displays and is designed to appeal to everyone interested in books and reading. "Books Live" has been timed to coincide with the Unesco World Congress of the Book which will be held at Kensington Town Hall from 7 to 11 June.

BOOKSHELF

Recent Unesco books

• **Domination or Sharing?** Endogenous development and the transfer of knowledge (No. 5 in Unesco's "Insights" series). Deals with the problems of the transfer of knowledge, the sharing of technology and the changing power relationships which result from it, and with the capacity of societies to realize and benefit from their own creativity. 288 pp. (45 F).

• **International Yearbook of Education** (Volume XXXIII). Prepared for the International Bureau of Education by Robert Cowen, University of London Institute of Education. 253 pp. (35 F).

• **Apartheid—A Teacher's Guide,** by Godfrey N. Brown. A handbook for teachers presenting essential facts about apartheid and its effects, and international and national efforts to eliminate it. 104 pp. (25 F).

• **Anti-Development: South Africa and its Bantustans,** by Donald Moerdijk. Outlines the process whereby the South African government set out to maintain its policies by the fiction of "independence" for its Bantustans. 194 pp. (40 F).

• **Avalanche Atlas.** Illustrated international avalanche classification. In five languages: English, French, Spanish, Russian, German. 265 pp. (160 F).

• **Assault on the Largest Unknown.** The International Indian Ocean Expedition 1959-65, by Daniel Behrman. The account of an international expedition which had a significant impact on the development of marine sciences in the region and whose discoveries contributed to a revolution in geological theory. 96 pp. (60 F).

• **Apartheid and Social Research,** edited and introduced by John Rex. A series of articles written by social scientists within the Republic of South Africa. 199 pp. (52 F).

The Editors wish to apologise to readers for delays in the publication of recent issues of the *Unesco Courier*, which were due to circumstances beyond our control. These difficulties are now being eliminated and the normal publication rhythm will be resumed shortly.

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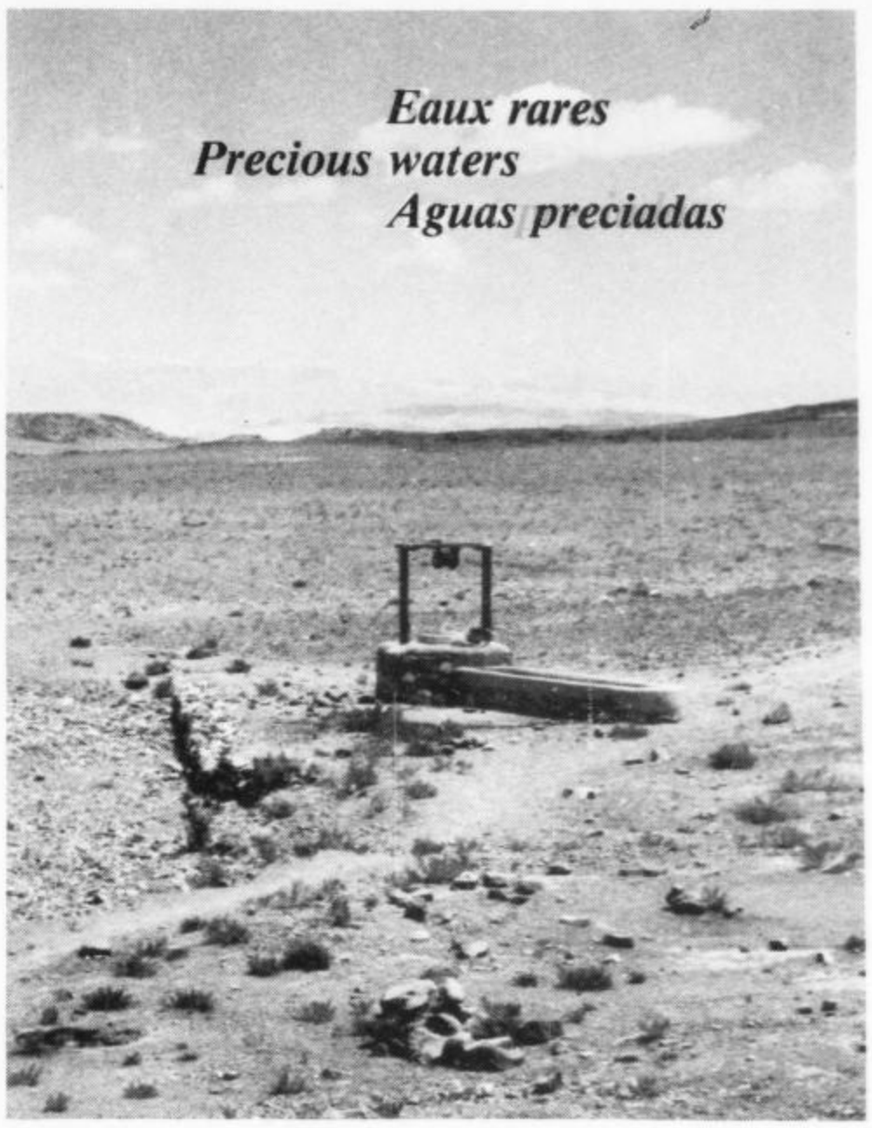

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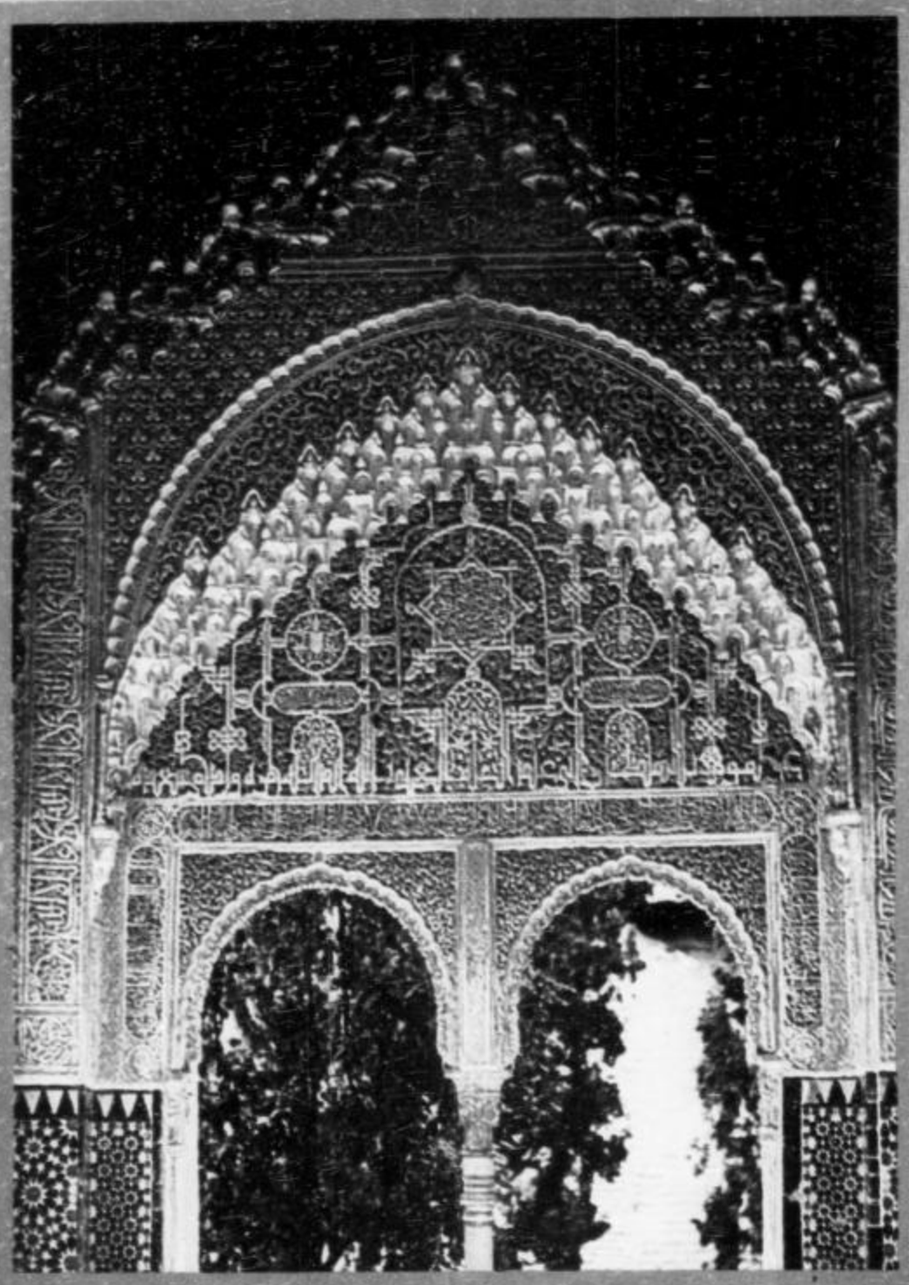

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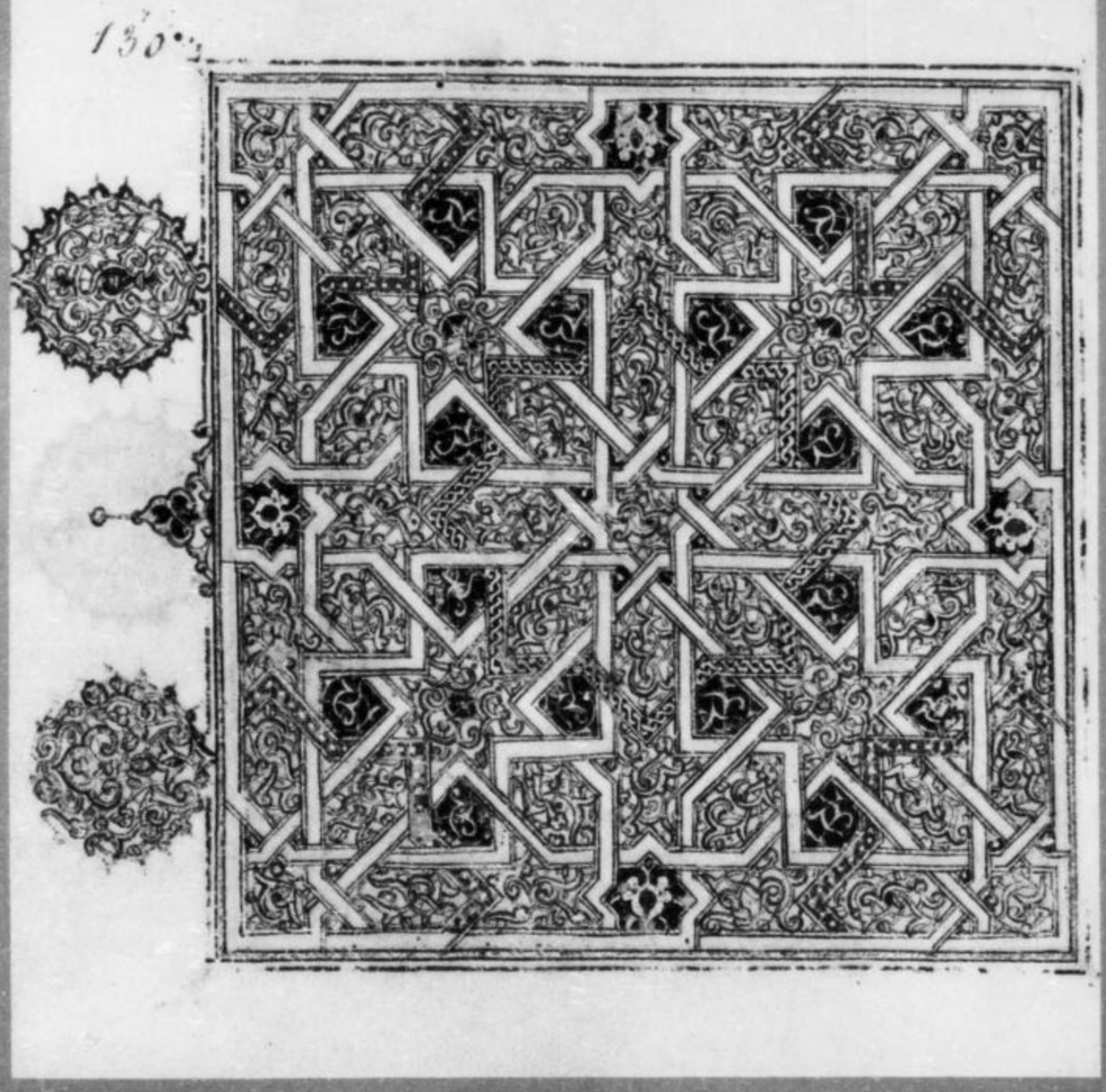

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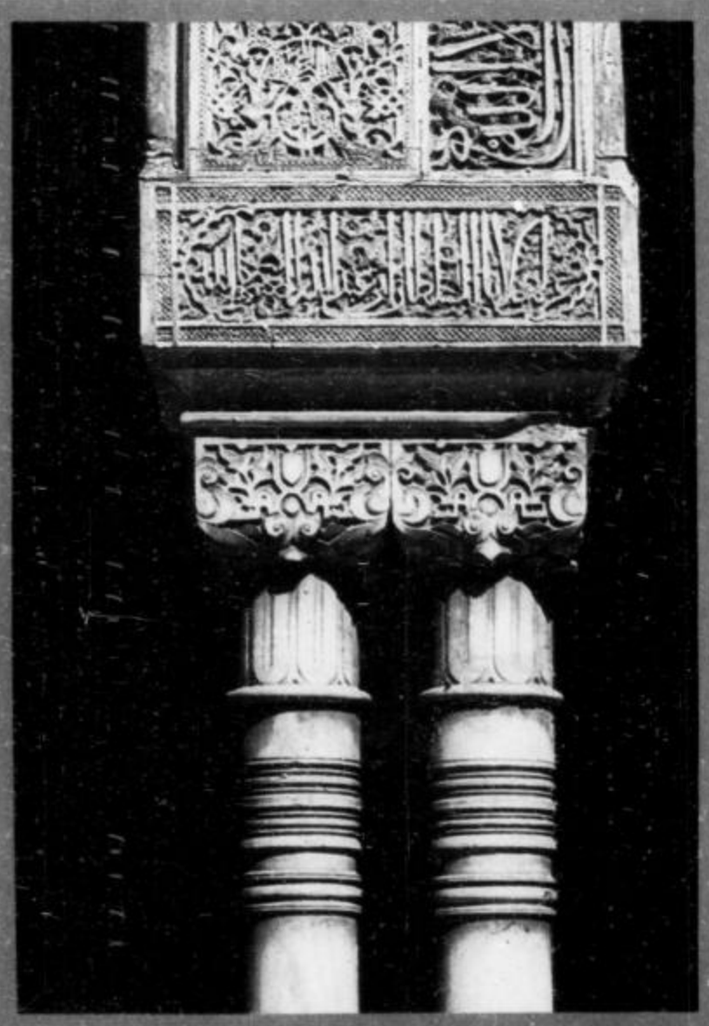

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VOICES OF MUSLIM SPAIN

The unique culture of al-Andalus, Muslim Spain, speaks out across the centuries from sumptuous manuscripts and monuments which are veritable books in stone and stucco. Photo 1: mirador of the Alhambra palace, Granada. Photo 2: Page from an Andalusian Qur'an (1304 AD) probably produced for Sultan Muhammad III. Photo 3: Dome above the mihrab of the Great Mosque at Cordoba. Photo 4: Detail of columns of the Alhambra. Photo 5: page from a 12th-century Andalusian Qur'an.

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